

Weekly Cost of a Good Stock Company

THE

NEW

YORK

DRAMATIC MIRROR



MARCH 26, 1913

A. E. ANSON AND DORIS KEANE IN "ROMANCE"

PRICE TEN CENTS

Sprightly Bella Alten of the Opera



Nichols Studio.
VERA CURTIS
AT THE METROPOLITAN



MISS HARTZ, MR. BLINN AND MISS KERSHAW IN "FANCY FREE"

White, N. Y.



White, N. Y.
LENNOX PAWLE
IN "LIBERTY HALL"



White, N. Y.
FRANK WESTERTON, KATHARINE EMMET, H. B. WARNER AND
WILLIAM SAMPSON IN THE "GHOST BREAKER"



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ALICE PUTNAM, EFFIE SHANNON AND MABEL BUNYAN
IN "YEARS OF DISCRETION"



Brouss and Peyton.
MARY SHAW



KATHERINE GREY

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HENRIETTA CROSMAN

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Saara and Cook.
MARIAN LEWIS

PICTURES AND POSES FROM THE PLAYS



THE NEW YORK DRAMATIC MIRROR

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No. 1788



MADAME BELLA ALTEN

A Singer With the Genius for Comic Opera

THERE is good authority to sustain those who say that acting is not an art. But such a dictum is too sweeping. Genius in whatever form is bound by no rules of art; it is above art, for it makes its own laws. And genius is no more rare on the stage than in the studio, in the workshop or the clinic. Great actors are rare, as great inventors, great writers, great sculptors, great surgeons are rare. The noted geniuses of the English stage, from Betterton to Irving, are soon counted, and likewise those of the French, the German and the Italian stage. They

stand out with luminous distinctness, less than one in a generation. But all the great actors were not exponents of tragedy, as some would have us believe. Shakespeare, who created Hamlet and Lear, also created Falstaff and Autolycus.

We speak of great tragedians and great comedians. Why do we so seldom include in our reckoning the bright particular stars of the comic opera stage, those merry folk who laugh at traditions and artistic dignity, "who dance for us, sing for us, play for us—keep the heart merry," as a modern poet puts it?

In this field the fair sex has achieved even greater distinction than the men. And here the luminous ones have been as few as in the higher walks of the drama. The Schneiders, Judica, Aimees, Geistings, Gallmeyers, Cottrells, the Alice Onteses and Fay Templetons are among the precious rarities of the past, with their swashing ways, and that uncommon gift of combining singing, dancing and acting, with the superadded attribute of refinement.

In what distinguished contemporary are all these charms combined? How should we cast The Mascot, Olivette, Girofle-Girofla, Fatinizza or Boccaccio to-day? Where is the artist to restore the title of sourette to its old dignity?

Fritzi Scheff is seldom seen now on the metropolitan stage. Trentini



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is an uncertain factor, declaring she will return to grand opera in Italy next season. The only other properly endowed artist to maintain the best traditions of the comic opera stage is bound hard and fast by a contract with the Metropolitan Opera House—Bella Alten.

She laughed when this scribe gravely observed: "What a pity, madame, you are wasting your talent in grand opera."

What an acquisition she would be for the comic opera stage! The truly musical comic opera stage. She showed it when she made her only appearance, by special leave, in Robin Hood a year ago at the Broadway Theater.

Madame Alten shows her inherited adaptability to comedy in the four poses in which the vivacious singer is shown on this page as Musette and in the Wolf-Ferrari comic opera, *Le Donne Curiose*.

La Alten has the indefinable qualities of the typical comic opera star—dash, chic, a dominating personality, a splendid voice and a sense of comedy. So very few combine all these essentials. If they sing well they lack temperament; if they dance well they cannot sing, and if they can sing and dance they fail in the acting. These indispensable prerequisites for a comic opera prima donna, this rare combination of three or four separate talents, form the stumbling block on which success is wrecked. If they occurred in more frequent instances we should occasionally see a signal comic opera performance.

Hence the pity that the gifted Alten is sticking to grand opera, when there is such need of her in the sister art—for the time being a step sister

art, it must be confessed, but full of promise of redemption from its fallen estate. For the day will come again when comic opera will be something more than a puerile jumble of tune and comicalities, when librettists will cease to write involved farces and concentrate on clearly-defined though baroque characters, sustained by a simple story of unobstructive interest. And, too, the manager will appear with the genius for distinguishing mere laughable trash from substantial material of appealing virtue.

"Would you consider a proposition to enter comic opera?" this scribe asked

"What?" she exclaimed, with a sly smile that left a lingering suggestion that her protest might not be so serious. "When I can play Gretel"—she created the role in Hansel and Gretel at the Metropolitan Opera House—"and sing in Boheme, Meistersinger, Pagliacci, The Hugenots, Butterfly, Flying Dutchman? Where is the opera that could tempt me to give up my repertoire? True, I enjoyed my 'flyer' in Robin Hood, and I worked as hard over Maid Marion as I ever did in grand opera. But it seems to me that the time is not yet when managers are willing to produce operettas that could tempt a

singer to risk her career in that field. In a way I love comic opera. I am full of it, and I think if I had a good medium I should enjoy it. But—"

And that was as far as she would go to make concessions.

She is charming in her social intercourse and she has a splendid career to look back upon. In Berlin she created the role of Madame Butterfly. Her triumphs since the late Heinrich Conried brought her to the Metropolitan are too widely known to require further comment.



THE REAL COST OF GOOD STOCK

SNUG in the heart of the Berkshires is a little community called Pittsfield, and snug in the geographic and spiritual heart of Pittsfield is another little community called the William Parke Stock company.

William Parke is the aggressive and ambitious stage director, who so brilliantly mounted *Peer Gynt* for Richard Mansfield incidental to fifteen years with him, Arnold Daly, E. H. Sothern, and John Craig's Castle Square company in Boston, one of the oldest stock companies in America. He irked of directing just about when Pittsfield irked of seeing the Colonial Theater continuously dark. He cast about for an opening, and the residents of the little city of the hills cast about for a reopening. At last fifty citizens bought the playhouse outright. Then they asked Henry Miller, Jefferson de Angelis, Winthrop Ames, and a whole brigade of theatrical celebrities, "What in the world shall we do with it?"

"What in the world can you do with it except to get a director and start a stock company?" with startling unanimity queried the brigade in reply.

So the Pittsfield patrons asked Mr. Parke to come from the Castle Square. Mr. Parke assembled a dozen actor friends, and staked most of his money, he says, in a little city one hundred and fifty miles from Broadway. Pittsfield liked the company. One real old New England lady wrote the writer that "they are quite respectable. I have had three of them to dinner already." And Pittsfield people, who are near enough New York and Boston to discriminate in things dramatic, liked the work of the company, and liked the plays it presented and the manner of their presentation and, withal, the effort of Manager Parke to illustrate how any city of 30,000 can put itself upon the dramatic map. And Manager Parke was learning. He did not wink dissentingly when he was asked what he had learned from a season in the box-office, but, instead, squared his shoulders contentiously and enunciated some managerial eye-openers about the cost of conducting a first-class stock company.

"As a director," he began, "I did not understand the enormous complexities of the box-office, nor did I understand what it costs to run a perfect stock company. The best way to illustrate the possibilities of stock in smaller cities is this: Let us imagine an ideal city of 30,000. Pittsfield has 30,000, so I know what I am talking about. We will imagine that in this imaginary city there is no competition. Right off the bat I can safely say that in such a city a producer can put on the best of stock and also make money. But, of course, there is no city of 30,000 in which competition would be lacking. Cities like that don't happen to be any more. The producer is bound to meet competition. And if he meets it, then I will show you later why he must turn to one of alternatives:

"Either he must lower the standard of his company—the course that the average commercialized producer will pursue—or else run the risk of a deficit at the end of the year.

"We need not consider the first alternative—we want good stock or none.

"As for the second alternative, how much of a deficit must be provided for? The amount depends upon the competition. Here in Pittsfield there are five other theaters, and three of these play vaudeville. Here or in any other city of 30,000, where the conditions are at all similar, I should not hesitate to attempt exactly what I have done with some wealthy man providing a deficit fund of \$5,000 to save me from any possible loss. From this statement lovers of drama in small cities might conclude that there is no money to be made from high-class stock in a city of 30,000 or less. Their conclusion is quite correct. As a money making game, good stock in small cities offers little hope. I did not come here to make money. I wanted the experience and I wanted to show what I could do. Most managers would positively refuse to venture into such a project as this. Certainly very, very few of them would invest money in it. And unless a manager did put money into the enterprise and staked his reputation on it, he would not work so hard as I have worked, nor get the results that I have got. Thus I do not think a municipal theater would succeed in a city so small because the agent of the city at the head of the theater would have little at stake. Without any hesitation, knowing what I now know, I would unhesitatingly do again what I have done with a fund of \$5,000 to guarantee me against loss. I might need that \$5,000. I might earn that much or twice that much. It would always be a gamble until my company had won substantial prestige and a large and constant following.

"Coming right down to brass tacks and the details of cost, I am now going to answer you and a great many questioners who have written me from cities such as Pittsfield."

The square-jawed manager took his cigar from his mouth and squared his shoulders defiantly.

"Everything depends primarily upon your actors.

Thirteen Hundred Dollars a Week, Says Wm. Parke, in a City of Thirty Thousand

By DONALD WILHELM

Unless you have good actors your stock company cannot be seen at its best, because there isn't time between plays to smooth the roughness from poor actors.

"I have carried from twelve to fourteen persons. Once in a while I like to provide a week's vacation for each of them; but, as a rule, since I must pay them, I try to use them all. I have my own policy of handling my actors. I want them to work with me, and I depend upon their friendship, and on it base the most rigorous discipline. Because they follow this policy is one reason why the Irish Players and Miss Horniman's English Players are so successful. I can't con-



Frank C. Bunn, N. Y.
WILLIAM PARKE.

demn strongly enough this business of keeping an actor at arm's length from the producer. But to revert—four of my actors I pay above the \$100 mark. I employ my discretion in hiring the rest. I have had some youngsters to fill in for as little as \$10 a week. There are plenty of them; they can be found in any city, and there is a crop of them always within call. As a general rule, however, I have found it best to pay more, and there is no one in my company now receiving less than \$25. All told, my actors are costing me each week, I believe, close to \$700.

"Next in point of importance and expense come the plays. The playwright for stock must be a merry individual. Some such playwrights, with their work being staged simultaneously in a half dozen theaters nearly every week, must be accumulating money faster than they can count it. I have had to pay a weekly royalty of at least \$75 on every play I have put on except two of the old plays—*The Rivals* and *The Taming of the Shrew*. Some plays have cost me \$250—the most I have felt able to pay—and the majority approach \$200. In a larger city they would cost more. There is a sliding rate, and a play that costs me \$250 here might cost \$1,000 in New York or Boston. All this royalty goes to the playwright, except ten per cent. that goes to the agent for collection. Thus you can see that the authors of some of the more popular plays must be making money hand over fist."

Mr. Parke opened with *Arms and the Man*. At random the writer selected the following dozen successive plays—one, *If You're Only Human*, presented for the first time on any stage and played in a Boston matinee; *The Little Minister*, *Are You a Mason?*, *The House Next Door*, *Wildfire*, *Fifty Miles from Boston*, *Madame X*, *David Harum*, *Mrs. Temple's Telegram*, *The House of a Thousand Candles*, *If You're Only Human*, *The Man of the Hour*, *Alias Jimmy Valentine*.

"In order to equalize the cost of the plays I have put on," Mr. Parke continued, "I have used the utmost discretion in mingling less costly with costly plays. When I produced *The Rivals*, for instance, I followed immediately with *The Taming of the Shrew*. Both of these plays were without royalty. I used them because I planned the subsequent week to put on *Forty-five Minutes from Broadway*, on which there was a royalty of \$250 and an additional cost of \$150 for a chorus. I made money from each of the three plays, but a great deal more, regrettable as it may seem,

from the last than from either of the other two. The average cost of my plays, I believe, has been, each week, about \$150.

"The orchestra comes next—\$100 will cover that.

"Scenery, I dare say, occurs to the usual theatergoer immediately as one of the most expensive items in the conduct of a stock company. You need a scenic artist, of course, but you can use over and over the same cloth and frames, and I can purchase enough of those to last a season for \$1,000 all ready for the brush. So you see, scenery is not so expensive. I estimate that a good scenic artist can be obtained for \$2,500 a season. His paints do not cost a great deal, and he needs no assistance except the services of a low-salaried paint boy. Altogether, your stock company need not expend for the artist and all necessary scenery more, I estimate, than \$75 a week."

The manager then began reckoning on his fingers the total, then suddenly put by the reckoning with a wave of his hand. "I forgot. There is advertising. We pay nothing here for newspaper advertising. Sometimes we get billboard paper from New York. It is better, but it costs a great deal more. I conjecture that usually advertising runs from \$60 to \$100 a week—probably it averages close to \$75.

"Rent in a city of 30,000 I should estimate would run from \$2,500 to perhaps \$6,000 a year. I am sorry that I am not at liberty to tell you just how much rent I pay.

"To sum up, then, I figure that actor salaries, cost of plays, orchestra, scenery, and advertising amount to \$1,100 a week. The remainder of my expenses—office help, rent, tickets, and so on—bring the total to a point somewhere between \$1,250 and \$1,450 a week as I am running the company now."

He paused and smoked thoughtfully, then turned to the question of income.

"A weekly box-receipt of \$1,350 in a town of 30,000 is considerable. It takes a fair-sized audience at prices from 30 to 50 cents to bring in that much, though the theater is capable of \$3,000 at these prices. The first night's business is usually slow, and we must make up toward the end of the week and in the two matinees. During the Summer months we made money rapidly. During some of the Winter months we have lost money.

"In a larger city the receipts doubtless would be more. But the cost also would be more. Nevertheless I have considered the matter thoughtfully, and I have no hesitancy in saying that \$50,000 a year, \$1,000 a week, is to be made from the judicious management of a stock company in a city such as New York, Philadelphia, or Boston."

Thirteen hundred and fifty dollars a week! And the cost of a motion picture show is often, perhaps in the majority of cases, little more than \$100. Mr. Parke receives for presentation of a distinctive play, with distinctive actors and distinctive settings, 10, 25, and 50 cents. The manager of the "movie" receives at least 10 cents. Therein lies one of the instructive lessons afforded by the bold figures of Mr. Parke. This lesson suggests to the lovers of drama in small cities that if they want drama at all, they must accept it without orchestra perhaps, certainly without some of the complements and furnishings they are accustomed to in New York city when they pay \$2 for a seat; or else they must become habituated to paying more than 10, 25, and 50 cents, perhaps, since they in number are fewer, even more than they would have to pay on Broadway itself.

In abiding by either of these alternatives greater affection for the drama than now exists must be presupposed. This affection, perhaps, might be engendered by plays with all the glamour of local interest in them. The single play that Mr. Parke produced for the first time, Earl Derr Biggers's *If You're Only Human*, offered no special native appeal to Pittsfield residents, and he produced none other, save the two "old" plays that was not branded with the familiar description of many, many nights on Broadway. No such play could stimulate local interest and attract local funds as would a play of purely local genre. Pittsfield has seen no native play through no fault of Mr. Parke. He asserts that he has looked for such a play eagerly, but has not found it.

With interest consequent upon the production of a few such plays and with the added prestige consequent from them, perhaps, Mr. Parke would have discovered that he could exact higher prices or attract greater audiences or somehow lessen his expenses and thus proffer to lovers of drama in cities like Pittsfield greater hope. In very truth Mr. Parke has been eager enough. Actors who worked with him before he went to Pittsfield remember his old axiom, "I want my actors to work with me." That axiom made a real community of his little company. Now, he has added to it: "I want my actors to work with me, and I want to work with the residents of Pittsfield." This motto would do well for any stock company in any city. Certainly it has done much to settle Mr. Parke and his company so snugly into the geographical and spiritual heart of the Berkshires.

BACK OF THE CURTAIN

ARTHUR HOPKINS expects to sail for England next month. His object I understand to be threefold: to enjoy the sensation of success of his production, *The Poor Little Rich Girl*; to look over new plays, and perhaps to arrange for presenting his *Holding a Husband* in London.

Blanche Bates has invented a new verb, progressive form. Saying "I greet you" and "Farewell," informally to a few of her loyal admirers on last Friday, she used the word which was quickly caught up with New York's parrotlike faculty of imitation.

"We are westing on Monday," she said.
"Doing what?" as a group of wondering ones.
"Westing," proudly replied the brilliant Californienne. "Leaving for home, the West."

Which reminds that Mrs. Santley, mother of the pair of clever Santley boys, has leased her apartment to Viola Gillette and is also "westing."

Theodore Roberts, because of his extra size, majestic appearance and resonant voice, has been chosen by the fellow guests at Ludlow as "Judge," the reason being that the actor is always chosen to act as magistrate in the retrial of prisoners appearing there because of failure to pay alimony. Invariably the prisoners retry a case, the mock court often reversing the decision of what they term "the lower court," sometimes adding ten years to the usual three months of penance.

Every time I have visited Nance O'Neill's picturesque apartment, where the strong Oriental note is accentuated by two sphinxlike Japanese servants, and a surly Japanese spaniel, Siro, I have seen four sprigs of mignonette resting negligently in a slim cut-glass vase.

"Why mignonette?" I asked.
"Read your Bret Harte," she responded. "Don't you remember in Newport the maid wandering through the rooms at two o'clock in the morning, enjoying the subtle odor of mignonette?" I confess I like subtle things!

Grace Filkins, who is playing in Washington this week in a dramatized evolvment of the trial divorce plan, would, if she dramatized her own life story, name it "Chums," or "Friends Though Married." Miss Filkins, who is in private life wife of Rear Admiral Adolph Marx, has for many Summers accompanied her husband on his tour of inspection of the lighthouses of this country. The photograph on this page shows the pair while on a recent cruise.

"The 'big head'?" repeated Florence Nash.
"Why don't I get it? I'll tell you the truth. I don't dare to. A pair of sensible parents like mine are surgeons who remove cranial tumors while you wait. If they saw any signs of my head growing, they wouldn't

let me into the house until it was reduced to its natural size."

Harry Corson Clarke, head of the Wandering Clarks, before leaving Christchurch, N. Z., for Syd-



GRACE FILKINS AND HER HUSBAND, REAR ADMIRAL ADOLF MARX.

ney, where he will be after this date, chats with *THE MIRROR* through me thus:

"It was an awful shock to hear of poor 'Junie' Booth's terrible ending. We were in the same company years ago, and only last month he had sent me a kindly message in a letter from Mrs. Clarke's aunt, Mrs. Lawrence Oliphant, who lived near the Booths on the south coast of England. The poor chap must have been temporarily insane. You remember his lovely mother, no doubt. What a fine woman and actress!

"I inclose a copy of a clipping I found away out here in a Gideon's Bible. Some traveler must have left the Good Book. I never saw one so far from Detroit and the Middle West, where all the hotels have them in every room."

Not that the roving comedian meant that they have no Bibles in Australia. But what did he mean? Write, Merry One! and prevent international complications! The message, from one traveler to others, will be

an index for good reading for a lonely Sunday in a region of one-night stands:

Lonesome or blue? Read Luke 15, Psalm 27.
If trade is poor—Psalms 37, 45.
If people seem unkind—John 15.
Discouraged or in trouble—Psalm 126, John 14.
All out of sorts?—Hebrews 12.
Losing confidence in men?—1 Corinthians 13.
Are you skeptical?—John 5:30-46; 6:35-58; 7:19-37.
You can't have your own way in everything? Keep silent and read James 3.

Two tortoise shell cats are the presiding geniuses of two Broadway theaters. Tommy Astor, as his name indicates, mascots the compactly built playhouse on Broadway near Forty-fifth Street. He directs the destinies of *A Man's Friends* such time as he is not combatting other felines in the street. Tommy Astor is as famous in cat lane as ever was James Jeffries in the days of his championship. Gaby des Lys II guards the welfare of the Winter Garden from a cushion near the stage door. She was found when lost in the streets by the original Gaby, who carried the kitten to the theater and made it figure in a business scene in her debut in this country, the kitten being tucked between the silken sheets of her sumptuous stage couch.

Madame Mathilde Cottrelly, who has tangled our heart strings and lodged our organ of emotion in our throats by her Frau Gudula in *The Five Frankfurters*, will soon remove her household goods, including her devoted and devoted-to husband, Thomas Wilson, from Maywood to Tuckertown, in New Jersey. To the new home on the shore near Atlantic City the thoroughly Americanized German actress has given the name Owassi. The explanation of this Indian name for her thoroughly cosmopolitan home is that when Madame Cottrelly, at twenty-two, came to this country her English teacher gave her her first lesson in reading with the poem "Hiawatha." The blundered "Owassi," the herald of Spring, captured her fancy. The fancy has been deepened since the message of the Maeterlinck play passed into our minds and hearts. Therefore there will appear, on the notes the admirable actress writes from her new home, "Owassi," and all who see her as Frau Gudula will wish her "Owassi."

Annie Russell's tour in a repertoire of the old comedies will continue until late in May. She will rest at her lodge at Pemaquod Bay during the summer, where she will be warmly welcomed by the all-the-year residents of that quaint Northeastern village. Her persuasive personality, her gentle manner and low, beautifully modulated voice have endeared her to the natives.

She had spent several Summers among the natives before a rude accident revealed her as an actress. To the folk of the North the truth, though veiled for by her, seemed incredible.

"Gosh," said one skeptic, a straw between his teeth quivering in his whirlwind of excitement, "how big you make 'um bear ye?" *THE MATINEE GUY.*

"DAMAGED GOODS": A DISCUSSION

IT is easy to see why *Damaged Goods* made no particular stir in Paris, for in spite of certain English sophists Parisian audiences are still cultivated enough when they go to a theater to want to see a play. Frenchmen are still too civilized to enthuse over a barbarism, however much an original or fresh idea may persuade a dramatist to parade vigorous crudity under the banner of fine art. Frenchmen still demand form and a sense of balance and restraint. It is not that their timid Philistine souls quiver under the scientific lance of clear intelligence; it is merely that they instinctively resent being preached at and obviously instructed in the theater, the function of which in its lowest estate is to furnish popular amusement and in its best, to furnish a steady picture and a steady interpretation of life.

One would think, to believe some of George Bernard Shaw's absurdities, that the panacea of our troubled modern civilization lay in abolishing the censor and in having certain plays (which he happens to like) fearlessly produced in our leading theaters. His chief cry seems to be that if we don't discuss these things in the theater we won't discuss them anywhere else. Perhaps not—in which case, God help the theater! And no one of us moderns really object to the discussion of these "forbidden" subjects (this with our eugenic, women's ethical culture, motherhood and young men's sociological clubs!); what a few of us strenuously object to is the notion that the discussion is everything. The evil effects of "the scourge of God" were pretty graphically portrayed in some Elizabethan plays I can recall off-hand, but there is no objection to these plays. The point simply is that the plays are primarily plays, and incidentally dis-

cussions. Our Fabian friend seems to imagine that to fight "the taboo" is synonymous with believing Brieux's *Damaged Goods* a great work of art. It isn't synonymous. Sophocles in certain well-known dramas quite boldly discussed incest, which to any normal man is a more dreadful thing than syphilis. Shelley in his wonderful poetic drama, *The Cenci*, made the theme of his play out of the same subject. The subject-matter of *Damaged Goods* does not particularly shock or surprise us—it is the manner of treating that subject-matter.

Damaged Goods tells just enough of a consistent story to make a thoughtful spectator acutely conscious of how little resemblance *Damaged Goods* bears to a real play. The story is not told in the first instance as a story. It is told as the illustration of a preconceived intellectual thesis, and is used time and again as the starting point for interminable discussions on the value of health regulations and the pitiful tragedies resulting from ignorance and "the conspiracy of silence." The characters, from the unbelievably stupid George Dupont to the eloquent doctor, are algebraic symbols in a proof. They must strike any normal person as morbidly unreal.

"You do not go away from a Brieux play," says G. B. S., "with the feeling that the affair is finished or the problem solved for you by the dramatist. Still less do you go away in that happy, easy, ironically indulgent frame of mind that is the true test of comedy," as Mr. Walkley put it in *The Times* of the 1st of October, 1909. You come away with a very disquieting sense that you are involved in the affair, and must find the way out of it for yourself and everybody else if civilization is to be tolerable to your sense of honor."

What Mr. Shaw really means is that you come from the theater feeling like a reformer. A man might properly come from church feeling in this conquering frame of mind or from long hours of self-questioning in his study or from the careful investigation of a sociological tour. But it is saying nothing against the seriousness of the drama as a fine art to suggest that he comes from the theater in a quite different frame of mind.

Could anything be more instructive from a mere dramaturgic point of view than a comparison of the sloppy technique of *Damaged Goods* with the masterly construction of Ibsen's *Ghosts*, which also treats of the terrible effects of hereditary syphilis? In the first case, you have the feeling, as Ibsen himself said, "of going through a piece of real experience." The catastrophe is not "forced." (All tragic catastrophes being, ipso facto, conventional, are to G. B. S. "forced.") With the possible exception of *Mandala* and *Oswald*, the characters have the breath of the life we know and understand every day. *Ghosts* is the work of a dramatist; *Damaged Goods* of a discussionist.

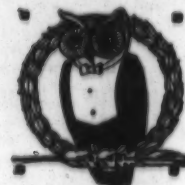
The reason is simple. *Ghosts* tells a story in the dramatic form. It has, as Aristotle thought necessary, a beginning, a middle and an end. It is pitiless and logical. It is not the whole of life in miniature, it is not even a part of life normally and sanely interpreted. It is special pleading, but it is masterly special pleading. *Damaged Goods* has not the merit of being written by a genius—it is not the work of a master hand. A visit to the contagious wards of our ordinary city hospitals would be far more effective as a lesson. And Brieux's play can lay claim to being nothing more.

H. E. STEARNS.



The First Nighter

Revival of "The Beggar Student"—Francis Wilson in "The Spiritualist"—Olive Wyndham in "What Happened to Mary"—"A Man's Friend" at the Astor—"Mutter Landstrasse."



"THE BEGGAR STUDENT"

Comic Opera in Three Acts and Five Scenes; Music by Carl Millöcker; English Version by Emil Schwab. Casino Theater, March 22. The Gilbert and Sullivan Opera Company, Management Messrs. Shubert and Brady.

Puffe..... Harry Smith
Puffe..... Parker Leonard
Baterich..... Arthur Cunningham
Alexis..... Leo Frankel
Olga..... Adelaide Robinson
Lieutenant Wangerheim..... Paul Farnac
Major Schweinitz..... Joseph P. Galton
Captain Henrich..... Robert Millikin
Lieutenant Poppenburg..... C. A. Hughes
General Ollendorf..... De Wolf Hopper
Bryson Symonovic..... George Macfarlane
Janitzky..... Arthur Aldridge
Mayor of Cracow..... David Hellerstein
Countess Palmatica..... Kate Condon
Laura..... Blanche Duffield
Bronislava..... Anna Wheaton
Onouphrie..... Olin Howland
Nitska..... Louis Derman
Bogumil..... Charles W. Meyers
Eva..... Louise Barthel
Maid of Honor..... Nina Napier

Chorus of prisoners' wives, peasants, noble ladies, merchants' wives, etc.: Cecile May, Tydie Moore, Grace Moore, Betty Marshall, Marion Earle, Elizabeth Wards, Lucille Moore, Ethel Bailey, Mildred Jackson, Dorothy Dunham, Norma Ormiston, Violet Lawson, Constance Fisher, Nellie De Groot, Elsie Mitchell, Gladys McDonald, Helen Stenna, Ella Evans, Millie Duncan, Anna Hayes, Maude Preston, Eva McKenna, Lavina Miller, Emma Fisher, Edmund Martin, Janette Oost, Florence Hart, Bonnie Neilson, Anita Barrett, Marjory Percell, Shirley Love, Helen March, Helen Nelson.

Chorus of prisoners, soldiers, merchants, officers, etc.: Messrs. Litchfield, Dorman, Stein, Smith, Ross, Cowan, Williams, Harbora, Hamilton, Jeff, Walker, Gray, Mack, Frankel, Hellerstein, Meyer, Simon, Dolan, Cody, Ormiston, Lisa, Schuch, Max Edwin, Bryant, M. Rose, Stuart, Hart, Warsaw, Benedict, Hendall.

Dancers—prominent dancers: Emily Amest and Rosalia Dolly; ballet: Cecile May, Eva McKenna, Millie Duncan, Nellie De Groot, Ella Evans, Mildred Jackson, Norma Ormiston, and the Messrs. Edwin, Stein, Williams, Cowan, Mack, Hamilton, Cody, and Smith.

Messrs. Shubert and Brady deserve well of the theatergoing public for the uncommonly splendid manner in which they have revived this ever popular German operetta, which was first seen at the same theater in the '80s. The revival is distinguished not only for a handsome and elaborate mise-en-scene, but for the admirable vocal performances of the principals and chorus. It also reflects credit on the management that it has held the company almost intact for three years—an eloquent if indirect proof, perhaps, that the American playgoers can be relied upon to support the better class of light opera whenever it is efficiently presented. The Beggar Student has probably never been better done anywhere, and the enthusiasm which called up the curtain again and again after each act on the opening night, betokened a more than appreciative audience.

Those who are distinguishing themselves in the revival are Blanche Duffield in the principal role of Laura, Mr. Macfarlane in the title role, Mr. Hopper in the character of the unique conspirator, General Ollendorf; Mr. Aldridge as the companion of the beggar student; Kate Condon and Anna Wheaton as the mother and sister of Laura, Miss Gillette as Lieutenant Poppenburg, and Mr. Cunningham as the blowy-faced jailer.

The Viennese librettists of the older school had the knack of telling a romantic story in terms of pure opera bouffe, just as Millöcker possessed the secret of extricating himself from a serious situation in the drama without for a moment disturbing the general flow of gay spirits. The lyrics of the book are by no means well translated, and beyond

"All I did was to press

On her shoulders a kiss,"

one is balked by the watery consistency of the words from finding verbal expressions for the delightful tunes which Millöcker has composed.

Hopper is seen at his best in the part of the snuff-inhaling, fire-eating military braggart who works up the Claude Mel-

notte ruse to marry the beggar student to the imperious Lady Laura in order to humble her pride, and he still has that superb buffo voice to run the whole scale of possible extravagance. Miss Duffield is an exquisite singer, and gives the soprano role the distinction of an attractive personality and a cheerful temperament. Miss Wheaton seems to have profited by her coaching from Madame Cottogly, for she played the ever-hungry young ingenue with considerable vivacity. Mr. Macfarlane scored one of the hits of his life and gave a charming performance vocally and otherwise. The admirable voice of Mr. Aldridge was specially appreciable in the great duet with the beggar student. Miss Gillette makes a swashing young lieutenant and played her part with uncommon intelligence.

The entire support is excellent, and it is praiseworthy that no undue liberties were taken with the score. The attractive ballet diversion in the wedding scene is appropriate and Miss Wheaton's interpolation of "Oh he, mama," is not obtrusive. Indeed, the conscientious regard for the original work helps to make the performance attractive.

"WHAT HAPPENED TO MARY"

An Old-Fashioned Love Story in Four Acts, Suggested by the "Mary" Stories in *The Ladies' World*, by Owen Davis; Produced by the Lee Morrison Producing Co., Fulton Theater, March 24, 1913.

Tuck Wintergreen..... Edgar Nelson
Joe Bird..... Harry Levan
Ira Pearl..... Kate Jepson
Billy Pearl..... John D. O'Hara
Mary..... Olive Wyndham
Captain Jogifer..... Ed. M. Kimball
Richard Craig..... Joseph Manning
Henry Craig..... Morris Foster
John Willis..... Franklyn Underwood
Mrs. Winthrop..... Alma Kruger
Tom Little..... Jay C. Yorke
Mrs. Gibbs..... Margaret Maclyn
Annie Welch..... Jessie Arnold

While there was no such intimation in any of the announcements, it is evident that Olive Wyndham is the featured player of Mr. Davis's latest romantic play, and the part of Mary, in which she appears, like Peg o' My Heart, is just the sort of role to appeal to a young ingenue with a soulful desire to be made prominent.

Not to be too hard on the author, who has a more than appreciable share of ingenuity for knocking out effective stage material. What Happened to Mary are things that happened to Katie Putnam. Minnie Palmer and sundry other bright ingenues a generation ago in plays written around their personalities and adjusted to their artistic temperament.

Out of the fullness of a long career as a playgoer and play student, Mr. Davis has culled the situations, characters, and incidents that make up his latest. He gives us nothing new. He has no surprises up his sleeve. He relies confidently—too confidently—on his memory, and moves to his conventional goal in an entertaining sort of way along the lines of least resistance, with a nice consistency of ideas and a certain clever craftsmanship.

But for novelty, for something aloof from the beaten path, for a striking episode or a moment of deep suspense the regular playgoer will look absolutely in vain.

There is nothing new in the idea of a young girl brought up obscurely without a name, to be exposed to the persecution of villainy, wrongly accused of theft, momentarily disgraced, and at last revealed as the long-lost daughter of a rich mother. Only the environment of the first act, a graphic scene, rich in the local color of Moses Island, an oyster shipping village on Chesapeake Bay, is new and attractive. In Captain Jogifer

we have over again the immortal Captain Cuttle of Dickens, except that the latter had a hook for a hand and Jogifer has a game leg. He is the same simple, affectionate being, and in this instance the ardent friend of the persecuted girl. Nor is there anything that reveals a new angle of view regarding the unscrupulous man of affairs who has cheated the poor girl of her birthright, or the dissolute son who betrays one girl and then turns around to victimize the fresher, innocent one.

The one contrasting relationship is the gradually developing personality of John Willis, with a souring disposition, whose kinder instincts evolve into love for the heroine by a natural process, which would be far more interesting if this evolution were not hedged about with such conventional circumstances.

The acting was on an average good. Miss Wyndham has a charming personality and a fair sense of artistic effects, together with many amateur traits, as when in a moment of pain she cocks her eye into the gallery by way of suppressing a tear or concealing her grief from her interlocutor. Kate Jepson played excellently the part of a characteristic native of the "Eastern Shore," loath to exercise the least energy while she has a "sitting spell." Edgar Nelson was very good in a conventional rube part. Captain Jogifer was admirably portrayed by Ed. M. Kimball, and Morris Foster gave a capital performance as the young reprobate. Alma Kruger played Mrs. Winthrop, who turns out to be Mary's mother, with a good deal of genuine emotion, and Jessie Arnold played the betrayed victim of young Craig rather well. Franklyn Underwood, in the part of the benevolent lawyer who gradually outgrows his crusty disposition under the melting influence of Mary's sunny nature, was rather stiff and formal, and he colored his work with somewhat too drab tints. The remainder of the cast was adequate.

Miss Wyndham as well as the author had many friends in the audience who were most generous with their applause.

"THE SPIRITUALIST"

Comedy in Three Acts, by Francis Wilson. Presented by John Cort, Forty-eighth Street Theater, March 24.

Stephen Atwell..... Francis Wilson
Gustav Schumacher..... John Blair
Dr. John Anthony..... Wright Kramer
Halton..... Roland Rushton
Graves..... F. S. Peck
Eleanor Roywell..... Edna Bruns
Mrs. Margaret Prince..... Harriet Otis Dellenbaugh
Annie..... Lola Fisher
The Nurse..... Dorothy Gwynn

It is not the easiest task to classify a play in which a serious first and third act are linked together with a burlesque, in which the chief elements are ingenious mechanical and lighting effects. We have all seen spooks on the stage, but it is doubtful if ever they were so strenuous before as to sway the elements of earth, air, and fire, twist the steel girders of a Riverside skyscraper, and make its walls kow-tow toward each other like the dancers in a minuet, to the accompaniment of demoniacal crashes most fearful and furious. But this is exactly what happened on Monday night at the pretty little theater where Francis Wilson was invoked by the spirits, in order to promote his love quest, and defend a designing, murderous doctor who contested his suit for the hand of the charming and wealthy young Mrs. Roywell, and, not satisfied with this, was intent upon killing, by slow poison, her infant son who stood in the way of his English relations as heir to the baronial estate.

Thus runs the story: Stephen Atwell (Francis Wilson) has lost in the suit for the hand of Eleanor Roywell, because of his predilection for spiritualism—the lady

being uncompromisingly opposed to this foolish superstition—and she went off and married an English nobleman of large fortune. The husband dies, leaving her with an infant son and heir. She returns to America and mother—Mrs. Margaret Prince—who occupies a swell apartment on Riverside Drive, opposite the Palisades. Here the two former lovers meet again, the old love is revived, and the suitor for the daughter's hand is championed by the mother. Meantime the child, which is ill and in care of Dr. John Anthony, grows worse. Gustav Schumacher, professor of natural science, having discovered that Atwell is mediumistic (quite against the latter's own inclination, however, since his former meddling with the occult has cost him the hand of his sweetheart), is determined to pursue his investigations by utilizing Atwell, who is fighting it off with all his might and main, only to experience visions, manifestations and spooks at every turn. By exercising his influence the professor finally succeeds in winning Atwell's consent to a seance, especially when he suggests that in communion with the spirits he may learn the mystery of the child's illness, become instrumental in saving its life, and thus regain the mother's love, who had rejected him a second time on learning of his backsliding.

The second act is given over to Mr. Wilson and his "familiars," and, be sure, he makes the most of it. While the first act has been "a beautiful day," the second act has become "a beautiful night" to Stephen Atwell, who learns from the alert and watchful spirits of the dastardly plot, which he defeats in the third act, saves the child, which he kidnaps from the private sanatorium of the villainous physician and where at the same time he finds a cablegram and codebook which betrays the plot between the doctor and the English next-of-kin, to remove the young heir. And on this slender thread is strung the slender play, which but for its extravagant second act would scarce have *raison d'être*.

The company does the best it can with it and it would be unfair to say that a fair modicum of amusement is not being had out of *The Spiritualist*. Mr. Wilson would be funnier as the mediumistic suitor, if he were just a bit more reposeful. As it is he is ultra mercurial. But this may be characteristic of his kind of a medium. It may be all right; I do not know. The part of Professor Schumacher is played by John Blair with true Teutonic phlegma and dialect and he brings out the traits of the pedagogue in very amusing manner. The Dr. Anthony of Wright Kramer is villainous enough to please the audience, and the butler and valet of Roland Rushton and F. S. Peck respectively, help to round out the humor, such as it is. Miss Bruns is a very charming figure as the young widow and lends much dignity to the character, while Miss Dellenbaugh makes a very human mother of the character of Mrs. Prince. She calls her daughter a d—d fool with an unctious that is thoroughly convincing. Miss Fisher is really excellent as Annie, the maid, and Dorothy Gwynn plays the very small part of the nurse which offers little or no opportunity for acting.

"MUTTER LANDSTRASSE"

Drama in Three Acts by Wilhelm Schmidbann. Irving Place Theater, March 21. Rudolf Christians, Director.

The Old Father..... Heinrich Marlow
Hans..... Otto Stoeckel
Gertrud..... Mathilde Brandt
Sophie..... Annie Bub-Foster
The Minstrel..... Rudolf Christians
The Student..... Max Joergens
The Capmaker..... Christian Bub
Servant..... Ernst Goeter
Hostler..... Heinrich Falk

This is one of the best bills which the German playhouse has offered in a num-

bar of seasons. The play is the maiden effort of one of the younger school of German dramatists and is touched by a peculiar idealism of mediaeval romance in a modern framework. The performance was notable beyond anything else for the superb acting of Heinrich Marlow as the father and Otto Stoessel as the prodigal son, between whom most of the action is divided. The piece is handsomely staged, the first act showing a cottage and yard on the highway in the Bavarian Alps, the second a comfortable old-fashioned interior, and the third the interior of a barn.

Between father and son a feud has been pending for years. At last the son returns to his old home, accompanied by his frail wife and little son, to begin a mispent life over again. But the pitiful appeal of the younger is lost upon the father, who orders him from the house and compels him to leave his wife and child and take to the highway—"Mother Road"—his only companion the old minstrel, who waits for him under the shrine and welcomes him with merry strains of his violin.

The story is imbued with a strong spirit of pathos and a rugged dramatic interest that denotes an inherent power and a strong poetic instinct in the author. The performance richly merits the attention of American actors.

"KEAN"

Drama in Six Acts by Alexander Dumas; Newly Adapted by Ludwig Barnay; Irving Place Theater, March 18, Management of Rudolf Christian.

This comedy-drama, dealing with some imaginary episodes in the life of Edmund Kean, the great English actor, has been played in English under the title of The Royal Box. It is at best an artificial chain of episodes, quite in the elder Dumas's most ebullient vein, but trapped out with a remarkable assortment of effective theatrical devices. The Irving Place production was not up to the standard of the players. Mr. Christian played Kean with an excess of action, with comparatively little attempt to make the character seem plausible and with a conspicuous lack of finesse. The most interesting part of the performance was the work of Ferdinand Martin as Solomon, the old prompter; of Annie Rub-Forster as Anna Danby, and of Iffi Engel as the boy admirer of Kean. Neither the Messrs. Marlow and Stoessel nor Mathilde Brandt were in the cast.

"A MAN'S FRIENDS"

A Play in Four Acts, by Ernest Poole. Produced by the Liebler Company at the Astor Theater, March 24, 1913.

Tom Whalen..... George Fawcett
John McCloud..... Frederick Burton
Kate McCloud..... Katherine Grey
Hal Clark..... Vincent Serrano
Nicholas Vance..... Roy Fairchild
Helen Vance..... Lily Cahill
The Governor..... Harold Russell
Richard Marsh..... George Backus
Alice..... Zita Rieth
Grigly..... P. B. Whitman
Harry..... Robert Clugston
Theodore..... H. E. Jewett
Sam..... Le Roy Clemens
Gus..... Antonio Nash
Ed..... Henry Gerard

Between abstract principles of justice and truth and the impulses of personal affection and friendly loyalty there is an eternal conflict. This theme, lending itself so readily to dramatic treatment, is as old as man's intelligence, and consequently the only proper kind of a theme for a play that can be truly described as a novelty. It is not themes, but treatment of them, which make plays original. And in A Man's Friends, presented for the first time at the Astor last Monday before a notable audience, Ernest Poole has embodied this conflict much more skillfully than in the ordinary way of political plays. The conflict still rages at the fall of the final curtain: the reformer is not successful in all that he wishes to do, and the political boss is not left to be carried from the field ignominiously. The man who takes his stand on a general rule of conduct has to make sane concessions to particular cases and the man who typifies the code of loyalty which recognizes only friends and says "to hell with the public," has to knuckle down just a bit to the law of public good.

To put it differently, Mr. Poole has written a play which is first of all an interesting story. That is right. And in the course of that story the grave and far-reaching ramifications of the lasting battle between principle and friendship, continually threatening to over-ride that principle, are naturally and inevitably suggested. "I don't believe there's a man in the country," says Whalen, the boss, "who won't put himself or someone he loves above the whole nation, if he's put to a hard enough test." Such is the old-fashioned "question" of the play. Happily enough, it is treated in a fresh and original manner; quite fresh and original enough, I am sure, to make the play a popular success.

The story is simple. John McCloud, New York's district attorney, indicts a "little" man in the "System" for bribery in connection with a certain reform bill. He sends the "little" man, Vance, to jail for five years, in spite of the fact that Vance's wife is his own daughter's personal friend. Two years later it leaks out that his own son-in-law, who married his daughter at the time of Vance's conviction, is also implicated in the bribery. At that time McCloud is making a campaign for Governor of New York on a reform ticket. If he will withdraw from the race, Whalen, the political boss, will keep the thing quiet, thus saving McCloud's daughter from misery and his son-in-law from disgrace. This pressure, great as it is, is not enough, and the boy who has married his daughter likewise does a manly thing in announcing himself ready to serve his time. By having the case brought to trial McCloud will be able to "get" Whalen, the boss, "the man higher up." This is the situation at the end of the third act.

How does it end? Does the boy go to jail and Whalen along with him? Or does McCloud yield and withdraw, leaving the boy free and Whalen to do as he pleases? Neither one thing nor the other happens. Whalen isn't caught, neither does McCloud's son-in-law go to jail. Whalen partly wins and McCloud partly wins. It is a human, natural compromise, a very clever ending. I shall not disclose it.

Mr. Poole has created an interesting political boss in Whalen, with all the human virtues of a "Fingy" Connors. Many of his sallies were greeted with delight. McCloud, too, is a believable sort of reformer. Mr. Poole knows his political types well. Much merriment was derived from McCloud's line, "Under no circumstances will I again be a candidate," and Whalen's retort, "That's the best way to begin to be one," especially in view of the fact that Theodore Roosevelt occupied a prominent lower box.

The acting was uniformly adequate, but in only two instances notable. George Fawcett gave a dry, humorous picture of the boss and Lily Cahill proved unexpectedly good in the role of Vance's wife. Katherine Grey was pleasing as the daughter and Frederick Burton did not over-act the district attorney. Thank Heaven for this last blessing! The depiction of reformers on the stage has in the past always moved me to think indulgently of Tammany.

EVA TANGUAY

And her "volcanic vaudeville" show. Presented at the Park Theater, March 24, 1913. The bill:

Rose Valerio Troupe, wire walkers; Johnny Ford, dancing comedian; Mary Hampton, supported by Harry Fenwick and Kato Keith in Charles H. Smith's Who Was He?; Eva Tanguay in songs; Richard Wheeler and Cleone Pearl Fell, turkey trotting; Five Musical Nosses; Bonomors' Arabs, tumblers; Maurice Burkhardt, songs; Miss Tanguay in Salome.

Following the footsteps of Marie Dressler and her "gambol" into New York, Eva Tanguay and her own variety show arrived this week. The "volcanic vaudeville" isn't as pretentious or elaborate as the "gambol" by any means, but it is headed by the cyclonic star, who is always worth going far to see.

Miss Tanguay exemplifies the triumph of sheer personality. She has been de-

scribed many times as electrical, whirlwind, and unceasingly vivacious, but this hardly explains the way she grips an audience. She rivets your attention and your eyes are compelled to follow her every prancing movement up and down the stage. There is a dainty prettiness of person, her odd costumes have a fantastic attractiveness, and her childish voice possesses an appeal, but it is her personality which holds audiences within her sway. She is the personification of the subway rush—the frenzied whirl of New York life.

Miss Tanguay caught her audience best with "You're Lucky to Get By," gave a bright little recitation of a clam seller, and, of course, sang her famous "I Don't Care."

But she should omit her Salome dance. The sensation of that sort of thing has passed, and the dance comes far closer to the line of being funny rather than artistic.

The Musical Nosses present a decidedly agreeable instrumental turn—the best act of Miss Tanguay's supporting show. The Valerio Troupe has a gingery and nicely costumed tight-wire act. The remainder of the bill ranges along the scale of conventional vaudeville.

NEW PALACE OPENS

The Palace Theater of New York, Broadway at Forty-seventh Street. "Devoted to Comedy, Drama, Music, Ballet." Opened Monday afternoon, March 24, 1913.

This most recent addition to New York's already long list of playhouses is in many respects one of the most attractive theaters in town. It is beautifully and tastefully decorated in creamy white and crimson. It seats eighteen hundred people comfortably and the arrangement of the boxes is excellent. There is the proper touch of artificiality about it, too. The stage is large enough for adequate representation of spectacular productions. Prices range in the evenings from \$1.50 to \$2.25 and at matinees from \$1.00 to \$2.25. Smoking is permitted in the balcony and upper boxes.

The policy of the new theater—if the opening bill is any criterion—will be the complete scenic and costumed presentations of European and American vaudeville, ballets, pantomimic dances and perhaps an operetta in miniature—interspersed with conventional vaudeville turns before a single drop to allow for the stage setting of the "show" pieces.

The opening bill was very uneven in quality. Some of it—like Leo Fall's operetta, the ballet girls from the London Palace Theater and La Napierkowska, the dancer—was of extraordinary merit. Many of the other "turns" were tame and one or two—although Hy Mayer's cartoons were a decided exception—rather dull. And somehow, too, the whole show lacked speed. It needs to have the pace much quickened. Once or twice, moreover, the stage setting was very crudely arranged.

Interest naturally centered in The Eternal Waltz, the music by the internationally famous Leo Fall, composer of those insinuating waltzes in The Girl in the Train and the well-known "Wall-flower So Sweet" in The Siren. It contained two very pretty incidental songs and a waltz that had vigor but little graceful charm. As a whole, however, it proved pleasing and refreshing entertainment. Throughout it was well sung and acted and the stage setting was by far the most pretentious and at the same time successfully so of the afternoon. The orchestra was large and infinitely superior in quality to ordinary vaudeville orchestras.

Overheard in a Broadway playhouse: "Somewhere in the writings of a famous dramatic writer there is an intimation, if not the plain statement, that when an actor and actress appear frequently in a love scene the result is that sooner or later an infatuation follows, or a feeling of repugnance bordering closely upon contempt."

"If that author had been accustomed to sitting where we are, he might have made the same remark about the audience and the players in the ardent act."



This less than kindly note is from the present dramatic critic of the St. Louis Republic, who seems to have the Declaration of Independence posted above his head where he can read it when he rises and retires. It refers to Nora Bayes on part of The Sun Dodgers:

"We have been used to the undeniably talented Jack Norworth as song writer and 'feeder' for her, and in this capacity Mr. Clark doesn't begin to measure up to Norworth. Miss Bayes doesn't seem to realize it, but she is overestimating the interest in her personal affairs as an asset to her performance."

John Hyams, Lella McIntyre, Alice Hills, Sylvia de Frankie, Della Niven, Harry Humphreys, Irving Bruck, and Sam Hyams, of The Girl of My Dreams company, spent several hours at Fort Ethan Allen, Burlington, Vt., recently. They made a call on the commanding officer, Colonel Gresham, saw the troopers in the riding hall, gymnasium and stables. Emboldened by the ease with which the soldiers sat their horses during jumps, etc., John Hyams mounted Captain Oden's horse for a turn around the hall; alas! in a twinkling and he was rolling in the "tanbark." Mr. Humphreys then gave an exhibition of how to "gallop true" and he did very well. The guests had luncheon at the barracks mess.

The Scotch Buntz Pulls the Strings company struck Portland during the annual "Salmon Day," last week. This has become a State event intended to tempt the Oregon salmon. On that day cooks and spellbinders talk nothing but salmon, society ladies give salmon instead of pink teas, the railway dining cars and hotels serve salmon three times a day, the newspapers are printed in salmon and devoted to salmon, the packers award prizes for the best recipes for cooking salmon, and the audiences throw salmon at the actors if they are not pleased. The Buntz company was forced to give up salmon for that day and eat salmon. Jacob Wick, their press agent, decorated his button hole with a salmon instead of a green ribbon on St. Patrick's Day.

It looks as though an interesting case, which will decide an important question of the relationship of managers and actors employed by them for a production, is soon to be tried, if Laura Nelson Hall carries out her intention of demanding legal damages for being crowded out of the cast of A Poor Little Rich Girl. Arthur Hopkins, who is managing the production, is quoted as saying:

"She was engaged when only one act of the play had been completed. We then thought the part would be a much stronger one. It was not—not at all through any one's fault—and we think that we have treated Miss Hall very generously when we have paid her almost \$5,000 for a part of little consequence. Now we will try to save money."

Miss Hall's view of the controversy is set forth in her statement:

"I was paid \$400 a week because it was thought that some well-known names were needed to make The Poor Little Rich Girl a success. I declined another engagement at the same salary for the entire season in order to accept this one. It was not my fault that my part proved to be one of little value. Now that the play is successful they are simply trying to save money at my expense."

Of course Mr. Hopkins takes the managerial view of the difficulty, in which doubtless he will be supported by other managers, because it has always been so. It will be interesting to see this matter tried out in court, and if Miss Hall wins it is morally certain that managers will be compelled to revise completely their code of ethics in dealing with players.

THE VANCE

THE NEW YORK DRAMATIC MIRROR

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ADVERTISEMENTS

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THE STAGE INCLUDED

NEW YORK is to be visited by the Illinois Senatorial Vice Commission, whose investigations and hearings, in Chicago, have excited the interest of the nation. After New York, other large Eastern cities are on the list for the purpose of awakening the public conscience and influencing investigations throughout the length and breadth of the land, particularly against white slavery. The commission will confer with JOHN D. ROCKEFELLER, Jr., who has so prominently identified himself with this work.

Under the head of the commission's programme will come, among other subjects, those of: *The Stage*—with particular reference to the environments of chorus girls—and *Popular Songs* with suggestive words.

The announcement that the commission is to investigate conditions surrounding the employment of women on the stage has been received with considerable interest by members of the White Rats Actors' Union of America. This organization as a whole, and its members individually, are primed with facts and information which will open the eyes of the investigators and startle them, having conducted an inquisition of their own along these lines.

The W. R. A. U. has set out to protect the female members of the theatrical profession from insult and infamy, and in this crusade it has accumulated a lot of affidavits which, it is sure, will prove welcome and illuminating material to the investigators. These affidavits have been in the archives of the organization, awaiting the psychological moment when some commission, with power to punish offenders and secure the enactment of protective laws, should make its appearance and begin operations. These documents are at the disposal of the Illinois Commission if desired by it.

What the W. R. A. U. is especially driving at, as its most important object, is the elimination from the theatrical business of a class of men now in a position to exercise the power to employ methods identical with those of the professional white slaver, who is now the especial offender sought by the Illinois Legislature.

GOOD PLAYS NOT RARE

We still remember vividly the shock imparted to our feelings by Mr. JOHN CORBIN, when that discriminating high-brow critic of the higher drama announced in his capacity of literary adviser to Mr. WINTHROP AMES, director general of the New Theater, that he had found but one available play—or was it

two plays?—out of 3,000 submitted to and read by him.

We thought at the time that this proportion was exaggerated; that it was out of all reason to suppose that 3,000 minds were incapable of producing more than one or two plays better than those selected by Mr. CORBIN for presentation, and this, our belief, was strengthened by the secret knowledge that among the 3,000 discarded plays were at least two—or was it four?—of our own.

We were jolly well persuaded that Mr. CORBIN was unfit to hold his position, and we shed no tears of sympathy when, a short time after, Mr. BRADY and Miss GEORGE produced one of Mr. CORBIN's plays in California which failed after one matinee performance.

We are now supported in our belief that the percentage of plays fit for presentation is infinitely greater than that named by Mr. CORBIN, by records direct at hand from such astute picker of successes as Mr. OLIVER MOROSCO and such an excellent actor as Mr. WILLIAM HODGE.

The Los Angeles *Tribune* quotes Mr. MOROSCO saying, "I read about one hundred new plays and picked twenty from the bunch." And Mr. HODGE gives testimony in the Rochester *Post-Express* in an even more optimistic strain:

"I don't think for one minute that the writing of good plays has ceased. Of the seventy-two I read, fifty were passable; that is, they were as good as many plays which have been successful. Of the other twenty-two, only a few were wholly bad, and these had the merit of at least one good act. The others were just fair, but not one was hopeless. They came from men and women in all walks of life and I read them all carefully, but always with a view to seeing what there was in the play for me."

With such evidence to sustain our contention that more good plays are rejected than are ever produced, we feel a logical justification for including all managers and play readers who pretend to repine at the small average of good plays to the aggregate of bad ones in a given number submitted—feel justified in including them, we say, in a class with the tired business man and the mythical dodo bird.

FROM MR. WHITE

Editor DRAMATIC MIRROR:
SIR.—In justice to Frederick Ferdinand Moore, author of *The Devil's Admiral*, I wish to state that he is now editor of *The Argosy*. I relinquished that position a short time since and am now doing dramatic work exclusively.

Very truly yours,

MATTHEW WHITE, JR.,

Dramatic Editor, *Munsey's Magazine*.
March 13.

SPARKS

(From the Cincinnati Commercial-Tribune.)

It is a curious fact of the present day theater that it lacks young actors of authority. There are just such types of young men in business offices and engineering firms, and especially in politics. But on the stage all these figures are played by actors of forty-five—Miller, Mason, Faversham. Henry Miller has a very simple explanation.

"Drama is the Cinderella of the arts," he says. "Some day she may meet the fairy prince who will raise her to the power and position that suit her beauty. But just now there is much more inducement for the young man of authority, the man of personality and courage, to be a young conqueror in real life than on the stage."

Like every graduate of the old stock companies that flowered in Daly's, Wallick's, the Empire, and the Lyceum, Mr. Miller excuses the young actor of to-day because he lacks the marvelous training that those old companies gave. In those days a man played all sorts of parts at all sorts of times. There were no year-long engagements in a single play. Instead of stagnation there was technical advance.

Of course, back of it all the actor is born, not trained. And Mr. Miller says: "I have two sons; one has shown a talent for the stage, the other hasn't. And if you have it in you nothing can keep it down."

Mr. Miller's present little leading lady, barely eighteen, has this inborn faculty for her work. Ruth Chatterton doesn't know how to act, she just does it. The great advantage of this is that such a person comes fresh to a part each night, even with 300 performances. And that, says Mr. Miller, is the first necessity. Only the other night he made Miss Chatterton choke up in the farewell scene of the second act, simply because he had suddenly thrown over the slow pain with which he had always urged her through the door, and instead thrust her out suddenly, as if his grief were unbearable.

Discussing this topic one evening last week, Mr. Miller recalled the first beginnings of an actress with this inborn, unquenchable gift, a woman now better known and better loved than any other on our stage.

They were producing *All the Comforts of Home*, and Mr. Miller played one of the young lovers. During the first rehearsals a thin wisp of a girl turned up as his partner. She didn't look very well fed. It was fall, and her shoes, which had once been brown, were now dyed an imperfect black—not so much to suit the season as to match the stockings that showed through the pitiful cracks.

Mr. Miller felt important in those days—and he was as kind-hearted as he is now. So he said: "Let's give her a little extra scene at her exit. Just a little bit, but something very sweet." So when the girl said a fond good-bye to her lover and started for the door, Mr. Miller called her back for a moment and went through a little meaningless rigmarole of love that he had written—something like the "Are you going away from here? Yes, I'm going away from here," that Weber and Fields made famous.

The actress did it beautifully, appealingly. The first night her little scene made one of the high lights of the play. Later in the year, when Charles Frohman was sending out John Drew as a star for the first time, he had engaged a distinguished-looking woman for him. But Drew objected. "No," he said, "I don't want her. I want the girl in *All the Comforts of Home*. I want Maude Adams."

AN OPINION OF MR. WALLER

Editor DRAMATIC MIRROR:

SIR.—In your issue of Feb. 19, under caption, "On the Bialto," you quote from a speech made by Lewis Waller in Edmonton, Canada, wherein he deprecates the low standard of acting in America. In this connection I would like to state that earlier in the current season, at the Moore Theater, in Seattle, Wash., I suffered the excruciating pain of sitting through a performance of Mr. Waller's own production of *The Butterfly on the Wheel*. The production in toto was on a par with the fifty-cent one-night stand shows that infest the smaller towns of the Middle West.

Only one thing Mr. Waller could have done to ameliorate our suffering, and that would have been an apology in the way of an epilogue as humble as his announcement, "Lewis Waller begs to present."

Yours very truly,

N. E. TENNANT.

SPOKANE, WASH., March 9.

EDITOR'S LETTER BOX

H. E. COOK, New York.—Address Thomas Rolfe Mills at 540 Manhattan Avenue, New York.

MARGARET ULLMAN, Chicago.—The production department of the United Booking Offices, Putnam Building, New York, might consider your manuscript for production.

A. H. KIRKBRIDE, Salem, O.—Wine, Woman and Song opened at the Circle Theater, New York, on Dec. 3, 1906. Bonita and Alexander Carr were featured.

WELLINGTON, Chicago.—Alla Nasimova appeared in *The Other Mary* in Utica in September, 1911, and was seen on tour. Personal questions cannot be answered. Doris Keane's career is outlined elsewhere in this column.

J. G. T. Bluefield, W. Va.—A drama of 14,000 words in four acts and six scenes would occupy about one and one-half hours in acting. The average typewritten play manuscript requires about thirty-five pages to each act. Allowing 200 words for each page, there would be 7,000 words to an act, and 28,000 words to an average four-act drama.

M. A. ASHLEY, Columbus.—The *Tempest* has been played in America a number of times. It was revived at Daly's in April, 1897, with Virginia Earle as Ariel and a cast which numbered Tyrone Power, Percy Haaswell, Grace Rutter, Mabel Gillman, Charles Richman, and Sidney Herbert. It was played by the Ben Greet Players. We have not heard of the Maude Adams rumor. If such a revival occurred Miss Adams would undoubtedly play Ariel. Miss Adams played Viola in *Twelfth Night* at Harvard on June 3 and 4, 1908. The cast is not available.B. L. M., New York.—A. E. Anson, son of George W. Anson, a well-known Scotch actor, gained an early stage experience, appearing in English provincial and American companies and in London productions. He came into prominence in Sir Herbert Tree's repertoire company in 1904. He played Brabantio in *Othello* at the Shaftesbury in 1905, toured America later in 1905 with Viola Allen, and, returning to London, was seen in *Barrie's Punch, The Barrier, The Scarlet Pimpernel, Matt's Merry Mount, Henry of Navarre, and Stranger Within the Gates*. At the New Theater in 1909 he played Octavius Caesar in *Antony and Cleopatra*. He was seen in a number of New Theater productions, and in April, 1911, played a stock engagement with Frank Gillmore at Buffalo. Late in 1911 he appeared in New York with Ethel Barrymore in *The Witness for the Defense*. Mr. Anson has just scored in *Romance* with Doris Keane. Miss Keane was born in Michigan, was graduated from the American Academy of Dramatic Art, and made her debut in 1903 as Rose in *Whitewashing Julia*. Various touring and New York engagements followed, as well as a St. Paul, Minn., stock appearance. In 1906-7 she played in New York and London as Rachel Neve in *The Hypocrites*. Her first decided hit was scored in September, 1910, at the Lyceum, as Adrienne Morel in *Decorating Clementine*, which she later enacted at the Globe in London. This season she was seen in Anatol, previous to her hit as the diva in *Romance*. Edward A. Sothorn had three sons and a daughter, all of whom adopted the stage as a profession. Edward H. Sothorn was the only member of his family to achieve marked success. We do not know where Raymond Hackett is now playing.

ROBERT McWADE

(An Appreciation.)

"A man whom fortune's buffets and rewards has taken with equal thanks."

During an intimate acquaintance of more than thirty-five years, I never heard Robert McWade speak an unkind or an uncharitable word of any member of his profession. Could panegyrists pronounce an epitaph more enduring, more endearing?

"Blessed are they whose blood and judgments are so well commingled."

A friend once made he never lost.

He was an artist in whose every effort there was the ring of sincerity.

He was a loyal citizen and a good soldier at a time when his country needed the loyalty and the services of her native and adopted sons. A devoted husband, a loving father, a loyal friend, and a Christian gentleman, he has gone to his reward.

When such a character, in the full, ripe fruition of more than life's allotted span, passes peacefully, surrounded by those nearest and dearest, and leaving only gentle, sweet and loving memories, should we not rejoice? Else, what is the value of belief? Where the consolation of faith?

MILTON NOBLES.

March 7, 1913.

Personal

WHITE.—By a recent arrangement Mr. Matthew White, Jr., long editor of the *Argosy* and other Munsey publications and dramatic editor of *Munsey's Magazine*, will be transferred to London, where he will represent the Munsey publications and be the London literary editor.



Photo by H. Edward Hard.

RAYMOND WELLS.

To Play, Cassius to Tyrone Power's Brutus.

WELLS.—Since the announcement was made that a large company would be organized to support Tyrone Power in *Julius Caesar*, there has been much speculation as to who would play the "lean and hungry" Cassius. The honor has fallen to Raymond Wells. He was selected by Mr. Power from a large number of applicants, who were desirous of so worthy an engagement. Mr. Power believes that in Mr. Wells he has found the man best suited for the part. After years of valuable training in stock companies and road organizations, he had the opportunity to join E. H. Sothern, and appeared with him for a season, afterward appearing in *The Road to Yesterday*, and as leading man in road tours in Broadway successes. In addition to this he has had several successful engagements with English companies. For the past two seasons Mr. Wells was seen on tour in the part of Brewster in *The Third Degree*, supported by his wife, known on the stage as Grace Lord, who appeared as young Mrs. Jeffries. For more than ten years of happy married life, Mr. and Mrs. Wells have never separated in their engagements with any company. Miss Lord will understudy Mrs. Tyrone Power for the part of Portia.

SMITH.—Russel E. Smith, formerly of the *Magazine Maker*, as scenario editor, author of several plays, *The Honor of the Bench*, etc., of short stories and incidentally the author of the verses, "The Street of Broken Hearts," which were recently printed in *THE MIRROR*, has been appointed associate editor of *The Cavalier*, one of the popular Munsey magazines. Mr. Smith is the son of the well-known librettist, Edgar Smith.

GEORGE.—A hearty welcome will greet Grace George, one of our leading American comedienne, when she makes her reappearance in New York at the Playhouse, March 31, with a revival of Sardou's *Divorçons*. Miss George has been seen as the sprightly heroine of this bright comedy only once in New York—at a special matinee—although it is probably her best part. Six years ago Miss George brought credit to our American theater by her expert and deft work in this comedy when she appeared at the Duke of York's Theater, London. American actresses had up to that time been looked upon as provincial by our English brethren. After Miss George they have been accorded a respectful hearing. It will be indeed good to see her again.

COTTRELLY.—What a thrilling experience it was to hear Mathilde Cottrelly sing in the big Winter Garden Theater last Thursday evening at the second anniversary of the building of the music hall! In the audience—later to sing on the stage—were Emma Trentini ("the little Italian singer whom we all love," said Al. Jolson, introducing her), Nora Bayes, Mollie King and Weber and Fields. But the simplicity and charm of this wonderful old lady were quite the most captivating things of a very exciting evening. Everybody in the audience seemed to take special delight in rendering her a personal tribute.

AFTER SHAKESPEAREANA

Professor Charles W. Wallace, the well known American Shakespearean scholar, has proved himself a special terror to British keepers of public records in recent years, according to evidence given before the royal commission on public records. His first accomplishment was to show them that they knew nothing about their own treasures by making his notable Shakespeare finds among sacks of unsearched documents in the record office of Chancery Lane.

Lately, it seems from the testimony of Dr. R. R. Sharpe of the Guildhall record office, that Professor Wallace has been attempting to invade the priceless treasure house of the city of London. He said that Professor Wallace had been worrying him about searching for possible Shakespearean records and he admitted that such records might exist among the large quantity of unexamined papers at the Guildhall.

The mayor's court records which Professor Wallace is yearning to consult extend to the thirteenth century, but according to Dr. Sharpe nobody can read them, and if there were persons who could decipher them the city corporation would not let them.

Dr. Sharpe wants to train a man to read them, but cannot get an appropriation for the purpose. He explained that every provincial town of Germany spends more than the city of London in looking after its records. All of this could be remedied he said by the city giving up every year one of its frequent banquets.

In the meantime Professor Wallace will continue to make life uncomfortable for those record keepers not in a position to assure him that they have no references to the Bard of Avon among their archives.

POPULAR PRICES AT WALLACK'S

Charles Burnham announces that with the production of the new play, *Ann Boyd*, on March 31, a new policy of popular prices will be inaugurated at Wallack's Theater. The prices for the seats on practically the entire orchestra floor will be \$1.00, only the front rows being \$1.50. The box prices are reduced from \$15.00 to \$10.00, the balcony will be 50 cents, 75 cents and \$1.00, and the entire gallery 25 cents. At the Wednesday matinees, prices will be 25 cents, 50 cents and \$1.00. Mr. Burnham feels that the trend of the times among theatergoers is toward a lower scale of prices at the better class of theaters, and for this reason Wallack's Theater, for the first time in its history, abandons the old established \$2.00 scale.

\$10,000 FOR NEW PLAY

Winthrop Ames, director of the Little Theater, announces an offer of \$10,000 for the best play by an American author submitted before Aug. 15, 1913.

The successful play is to be produced next season at the new playhouse now in course of erection in West Forty-fifth Street, this city.

The judges will be Augustus Thomas, Adolph Klauber and Mr. Ames. No play previously submitted to Mr. Ames will be considered. A booklet on the subject will be supplied to applicants.



LISLE LEIGH.

S. E. Johnson.

Lisle Leigh, who is supporting Amelia Bingham this season, has refused several Summer stock offers recently, to complete the Bingham Southern tour, which extends into June. She has been successfully playing a boy's part, Thomas in *Madame Sans Gene*, as well as the Queen of Naples in the same production. These widely varying characters call for a remarkably quick change. Her work has been marked by a positive touch and strength of portrayal that, coupled with a strong, well modulated voice, has added much to the support of the Bingham company this season. Miss Leigh, on her return in June, will plan to produce a new vaudeville sketch dealing with an interesting phase of the present socialistic movement.

Broadway Favorites

Since his arrival in the United States, some ten years ago, there has not been a season that Hassard Short has not been heard of in a prominent way on Broadway, for this clever Englishman has been identified only with successes, and his work from season to season shows the finish of a born actor, gifted with



HASSARD SHORT. Moffett Chicom.

naturalness and a breezy pleasing manner, which go a long way in making his work perfect.

Before coming to America, Hassard Short appeared in England in the support of Sir Beerbohm Tree and Mrs. Langtry; he was one of a notable cast in *Children of the Court*, which included Dion Boucicault, Hilda Spong, Carlotta Nillson, Martin Harvey, Cecelia Loftus, Fred Thorne, and Frederick Rosa, besides appearing as the leading male juvenile in all the big melodramas.

Mr. Short hails from Lincolnshire, and is the only member of his family with a stage record. His success in his native land, however, has been doubled in America. He is well remembered as Hon. Hildebrand Carstairs with John Drew in *The Second in Command*, his first role in this country; and from that time his work in support of Mary Mannering, Viola Allen, Eleanor Robson, William H. Crane, and Henry Miller has been more than praiseworthy.

Two roles identified with Mr. Short and well remembered by the public are his *Peppercorn*, in *Smith*, with John Drew, a bit of work that not only attracted attention in the metropolis, but all the principal cities; while his Horace Granger Simpson in *The Man from Home* is recalled by many as Mr. Short's best role, and his work in *The Dollar Mark* and his venture into musical comedy, as Baptiste in *The Belle of Brittany* with Frank Daniels, proved his versatility.

Hassard Short has played several other roles with equal success; in fact, it would be difficult to form an agreement on his best role; but certainly his present success as Alaric in the Laurette Taylor starring vehicle, *Peg o' My Heart*, is ranked among the very best instances of work seen on Broadway for several seasons.

Besides acting, Mr. Short has entered the managerial field, and has been quite successful in his few ventures.

CHAMBERLAIN BROWN.

COMING ATTRACTIONS

March 27.—*The Geisha* (revival) at Weber and Field's Forty-fourth Street. With James T. Powers, Lina Abrahams, Pauline Hall and Georgia Caine.

March 30.—Jerome H. Eddy Benefit at the Liberty.

March 31.—*Divorçons* (revival) at the Playhouse. With Grace George.

March 31.—*Ann Boyd* (from W. N. Harbin's novel) at Wallack's. With Nance O'Neil.

March 31.—*The Purple Road*, a new romantic operetta by H. Reinhardt, at the Liberty. With Victor Maurel.

April 1.—Actors' Fund Benefit at the Century.

April 7.—*Rosedale* (revival) at the Lyric. With Charles Cherry and Elsie Ferguson.

April 15, 16, 17.—*The Necken*, a poetic drama by Elizabeth G. Crane. To be produced by The National Federation of Theater Clubs, probably at the Berkeley.

Edwin Arden has cancelled his vaudeville bookings with Ann Sutherland and joined William Faversham to play *Cassius*.

NARROW ESCAPE

Glady Arnold Miraculously Saves Parents from Asphyxiation by Gas

A double tragedy was narrowly averted in an almost miraculous way whereby the lives of an old couple, Mr. and Mrs. Alexander Furst, were preserved at Jamaica, L. I., on the night of March 19.

Glady Arnold and her husband, Edwin Felix, both in vaudeville, playing in Brooklyn at the time, and retired on reaching their cottage at Jamaica about midnight. About one o'clock a sound like the falling of a body awakened them. About an hour later the same thing happened. The husband in both instances returned to sleep. Mrs. Arnold, however, realizing that her parents slept in the room above, was so disturbed that she went out of the question. The more she thought it over the more troubled she became, and finally she got out of bed, drew on her robe and slippers and ventured up to the room of her parents. Here she found them both on the floor, apparently dead. Gas was pouring out of the gas stove. The old people, who had retired early, in turning out the gas had partly turned on the valve connecting with the stove.

Mrs. Felix, terribly agitated, awakened her husband, a son ran for an ambulance, doors and windows were torn open, and the asphyxiated old people, livid and stiff, were carried into an adjoining room, where they were worked over. Mrs. Felix, in great mental distress, appealed to them to answer her, and to her great joy her mother's lips at last moved and she whispered, "Yes, dear, I am here. You must have dreamed. Go to bed."

The doctor, who had meanwhile arrived, finally succeeded in restoring life to both of the old couple.

Another daughter, Sophie Everett, also on the vaudeville stage, having been telephoned for, arrived and took charge of her parents, while Mr. and Mrs. Felix returned to their work.

The old couple have entirely recovered, but Mrs. Furst's hair, which was a beautiful chestnut brown, reaching to her waist, is now as white as snow. All the family are thankful for the providential guidance of Mrs. Felix to the room of her parents that night.

TO ENFORCE LAW

New Excess Baggage Rules Effective, but Stage Property is Excepted

The Interstate Commerce Commission has issued a formal order, under date of March 8, which permits the railroads of the United States to enforce the new excess baggage rules which they have been trying to put into effect for some time.

As a result of the efforts of the White Hats Actors' Union of America and others, railroad representatives explained at a meeting held before the Commission in Washington that the new regulations will not apply to theatrical baggage.

The complete report of the Commission's investigation states in part that "it developed at the hearing that numerous protests of actors, theatrical agencies and others were apparently filed under a misapprehension as to the scope of the proposed rules. As has been said, the rules contemplate no change affecting the carriage of stage property."

"DUS" FARNUM RETIRES

Will Establish Film Manufacturing Plant in California

Dustin Farnum, declaring himself "weary of the actor's life," gave his "last performance on any stage" on Saturday night, March 22, in The Littlest Rebel, at the Academy of Music in Richmond, Va. When asked if he had given notice to A. H. Woods, under whose direction Mr. Farnum was touring this season, he said:

"My contract with Mr. Woods expired on Saturday night and the tour closed then. I am thinking of launching a motion picture manufacturing business on my country place, near San Diego, Calif., and I shall go there and establish my manufacturing plant, my business office, and my home."

"SWEETHEARTS" OPENS IN BALTIMORE

Arrangements which have been made for a private performance in New York of Sweethearts, the new opera in which Christie Macdonald is now appearing, were canceled by Werba and Loeschner, as it was found necessary to send the production to Baltimore on the morning of March 22, with the mechanical crew, to make ready for Monday night's opening.

GENTRY—BURT

Married, Thursday, March 13, at Emeritus Church, 324 West 103d Street, by Rev. Kelgwa, Charlotte M. Burt, formerly with Little Boy Blue company and sister of Harriet Burt, the actress, to Alonso H. Gentry, of Independence, Mo., a student of Columbia College.

FOLKS BILL KILLED

Alderman Frank J. Dowling, through his skill in the laws of parliamentary procedure, succeeded in defeating the Folks moving picture ordinance when it came up at the meeting of the Board of Aldermen last week.

Dowling achieved his purpose by asking the consideration of an amendment drawn

by himself. Folks agreed, thereby bringing about his own defeat, for the motion to consider the amendment was carried, and defeated when voted on. The rejection of the amendment automatically killed the Folks bill.

"LE SECRET" A TRIUMPH

Bernstein's Latest Play Creates Furore in Paris—Madame Simone a Great She-Iago

Bernstein's Le Secret, a three-act play which was produced at the Bouffes Parisiennes on the night of March 21, is acclaimed as the strongest that this playwright has yet written.

It is a psychological character tragedy, in which the author of Le Voleur presents a highly intelligent, accomplished and attractive young woman, who is faithful to her husband, whom she devotedly loves but whose inborn diabolical jealousy and spitefulness compel her to destroy all the happiness in which she cannot have her own share. She is the female Iago of up-to-date fashionable Parisian life.

Madame Simone played the part of Gabrielle, the she-Iago, with subtle, persuasive skill and power. French critics consider this Madame Simone's finest achievement. Madeline Lily, as Henriette, was also admirable in her expression of delicate feeling and distinction. Claude Garry, in the part of Constant, now takes a foremost place among the young French actors of modern comedy.

The Secret is a prodigious success for Henri Bernstein and for the players. Among those who enthusiastically applauded what is considered in Paris as Bernstein's masterpiece were the retiring Prime Minister, Aristide Briand, Paul Boncour, and Leon Barthe, brother of the new Prime Minister. It was the most brilliant dress rehearsal audience of the season.

HAMMERSTEIN SILENT

New Palace Theater Complications May Reach the Courts

The opening of the truly magnificent Palace Theater, on Forty-seventh Street, Seventh Avenue, this city, on Monday afternoon, March 24 was accompanied by the rumblings of threatened litigation.

The theater is to pattern after novelties, English music halls and will offer novelties, ballets, tabloid comedies and individual acts. It was built by Martin Beck, head of the Orpheum circuit.

William Hammerstein, who controls the Victoria Theater, has a contract with the United Booking Offices which is said to protect him from competition within a certain district, said to a representative of THE MIRROR that he had absolutely nothing to say on that score and would not be interviewed. Indeed, he was all reserve and appeared determined to be non-committal.

The management of the Palace Theater has been turned over to Frank Thompson, son of the late Denman Thompson, and it is said by the Hammersteins that the Palace Theater will book acts similar to those shown at the Victoria Theater.

EDWARD LEACH IS CANDIDATE

The New York Lodge, B. P. O. Elks, is planning to take the largest delegation in its history to the Grand Lodge reunion, to be held in Rochester in July. Edward Leach, present grand treasurer, is a candidate for grand exalted ruler, nominated by the New York Lodge, and his election is expected.

HELEN GARDNER PICTURE PLAYERS

Many letters are being received at the office of the Helen Gardner Picture Players, concerning the Cleopatra film, from exhibitors who apparently are confused as to the name of the company that produced and controls the picture. The Helen Gardner Picture Players have reserved all rights to the film and the United States Film Company is merely the distributing agent.

MISS HARNED IN "TRILBY"

Daniel Frohman, managing director of the Famous Players Film Company, announces that he has arranged to present Virginia Harned in a motion picture version of Trilby, in which she originated the title role.

BRADY GETS HARVARD PLAY

Believe Me, Xantippe, the Harvard prize play by John Frederick Ballard, which has already had a successful run of a hundred nights at the Castle Square Theater, Boston, has been obtained by William A. Brady. John Craig produced this highly successful melodramatic farce in Boston late last Fall.

GOSSIP

Passers-By has just been leased for tour in Canada to George W. McGregor, but is not available for stock.

A baby girl, weighing eight pounds, was born to Mr. and Mrs. A. C. Van Slyke on Saturday, March 8, at Equality, Ill.

Born in Pasadena, Cal., Feb. 20, 1913, to Mr. and Mrs. Frank M. Christie (Amelle Baird), a son.

Ida Muelle will appear in Jerome Eddy's benefit in character songs, during which she will make the novel change from white to black and back again, something never heretofore attempted on the stage. The act is

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patented by a student of the Three Arts Club.

Louis Dean, who has been directing the Loneran Players in Lowell, Mass., closed with that company and returned to New York last week. Mrs. Dean (Madame Ester Stanton), the noted Swedish prima donna, arrived in Copenhagen, Denmark, a week ago, where she has gone to look after her share of a large estate recently left by her parents. She will probably remain abroad for a year.

The Southern Human Hearts company is made up of the following players: Frank McMunn, Henry J. Yorkey, W. A. Moriarty, Gordon Hollingshead, L. B. Lane, Sam Black, William Crookshank, Ernest Schnabel, Mabel Monroe, Viola Winkless, Baby Lane (Leon), Anna Leon.

COURTENAY—HARNED

E. H. Sothern's Divorced Wife Marries Well Known Leading Man

Announcement that Virginia Harned had been Mrs. William Courtenay for several months was made at a dinner given in the actress's home in Boston Road, at Rye, N. Y., on Sunday evening.

A small party was assembled to observe Easter and, following the last course, Mr. Courtenay broke the news. Congratulations and felicitations were extended, and toasts were given to the future happiness of the couple. Those present included John Mason, the actor; Frank Mohlin, who was manager for Richard Mansfield when Mr. Courtenay was a member of his company; Dr. and Mrs. Frank Howe, Mrs. Ella, Lila McBirney, Jane Gordon, Mr. and Mrs. Allen McBirney, William Porter Allen, Charles L. Meador, and Mr. and Mrs. Tyler.

Later Mr. Courtenay declined to say when and where the ceremony was performed. Mr. Courtenay is now appearing in Romance.

FRED WARDE HAS NOVELTY

Frederick Warde, the tragedian, has devised a new and unique form of entertainment that he calls "An Illustrated Drama-logue," which has met with great favor, both from the press and public, wherever he has appeared. His subjects are, of course, Shakespeare's plays. Mr. Warde gives a history of the times preceding the play, recites the principal passages, acts the chief character, and illustrates the scenes and incidents with moving pictures. At present he is using The Life and Death of King Richard the Third, and will follow it with Macbeth, The Merchant of Venice, and King Lear.

DEBUT OF MISS MANTELL

ALBANY, March 22 (Special).—Ethel Charlotte Mantell, the seventeen-year-old daughter of Robert H. Mantell, made her debut last night with her father's company in Julius Caesar, in which she played a minor part.

Like Mr. Mantell, who made his first appearance in this city at the old Leland Opera House in Fedora, with Madame Modjeska, in 1875, his daughter, as was his wish, appeared here for the first time. For this purpose he summoned her from their home at Atlantic Highlands, N. J.

LETTER LIST

For professional first-class mail only. Other letters, post-cards and newspapers enclosed, no charge except for registered letters, which will be registered on receipt of 15 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Abbott, Pearl, Maye L. Aisen, Bell Arden, Brown, Ann, Mrs. Geo. Barr, Florence Burke, Lillian Barnes, Mrs. Westworth Berry, Mms. Brookshire, Patricia Baker, Pauline Bradshaw, Campbell, Margaret, Nell Claire, Kitty Chat-ham, Hazel Campbell, Marie B. Collins, Rene Chaplow, Daint, Dollie, Mae Dickinson, Mary B. Dean, Ella Davis, Clara De Mar, Madeline Dun Lev.

Marguerite Ferrard

—MARCH 1912—

J. M. C.

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Frenyear, Mabel, Maude Fanvette,

Garrick, Edna, Amy L. Glavis, Florence Gale,

Hathaway, Florence, Emilie Herward, Mar-

aret Hager, Julia Hanchett, Frances Harding,

Adeleida Hastings, Fannie Hasbrouck, Velma

Haneman, Minnie P. Hey,

Imen, Edyth,

Johnson, Nora F. Hilda Johnson,

Kears, Helen, Birdie Kirschmann, Eleanor

Kinz, Susie Kervin,

Leonard, Adele, Lucille La Verne, Sarah Le-

more, Jeffers Lewis, Pearl Lester,

Marshall, Louise, Georgia Mack, Mary Marble,

Nora May,

Newell, Alice, Mary Nielsen,

Porter, Edna, Mabelle Place, Caroline Paze,

Iola Pomeroy, Margaret Pitt,

Handall, V. B. T. Ryan, Georgia Russell,

Goldie Rhinehart, Katherine Rober, Josephine

Robinson,

Spencer, Margaret, Mae Sheldon, Lillian Sulli-

van, Beulah Springer,

Talbot, Edith, Ann Tasker, Betty Thaw, Vera

Townsend,

Victor, Josephine, Minnie Victorson,

Warner, Genevieve, Jessie Wallace, Blanche

Walsh,

WOMEN

Aiker, Solomon, Arthur Anrecht, Lewis Alston,

Alfred Alldridge, Carl Axel, Geo. Anderson,

Burns, E. G., Byron Beasley, Harry Bond,

Theo. Babcock, Edw. Blondell, Wm. Belfort,

Edw. Baker, W. F. Barry, J. Barton, Thurlow

Berges, Jas. Brophy, Wilfrid Beckland, A. Beth-

lett, H. D. Benson,

Corbett, Edw. Frank Carpenter, Jas. Cooper,

Billy Clifford, J. Conolly, Ben. Chapin, Henry

Carvill, Cleveland Crawford, Donald Campbell,

Edward Campbell, Ernest Cossart, John Camp-

bell,

Dawson, Frank, Frank Dentthorne, Earl

Dwre, John Dugan,

Evans, F. J., T. D. Evans,

Franklin, Stanley, Arthur Forrest, Harry Pul-

ton,

Gares, Wm., Geo. Grimes, Jas. Grasheim,

Wm. Gillette, John Griffith, D. B. Gallagher,

Hare, F. L., Robt. Harrison, Alfred Hickman,

E. L. Hickay, M. H. Hill, Albert Hall,

Harrett, Daniel, Fred James,

Kelly, E. J., Ralph Kellard, Bryce Kennedy,

Theo. Kramer, Mr. Kane, Louis Kelsa, Henry

King, Chas. King, Chas. Koster,

Loring, Herman, Francis Lora, W. I. Lora,

Harry La Out, Robert La Sour, Stewart Lith-

gow, L. E. Lawrence, Frank Lacour, Harry

Linson,

Morton, Paul, Jack Magee, Wm. Maddocks,

Mr. Maurice, Geo. Mason, Fred Montague, John

McDermack,

Nicol, J. E., Frank Nelson, A. D. Nathan,

Louis Norman, Ralph Newman,

Proford, Harrison, F. Pelletiere, J. Palmer,

Frank Paltens, Mason Peters, Lloyd Pedrick,

Matteline, Edw., Donald Robertson, Edmund

Roth, Godfrey, Reed, R. M. Riddick, Chas. B.

Ross, H. J. Riving,

Santier, Paul, Wm. Schmidt, Edwin Stanley,

H. B. Stillman, H. Slight, Ernest Shieles, Her-

bert Standing, Clara Silvernail, Harry C. Saw-

yer, Winthrop Seeling, Thos. Swem,

Feter, Sidney, Richard Tibbs, Harry Troy,

Vardon, R. C., Will E. Vedder,

Webber, John F. Jack Wald, Leo Wall, Jeff

Worren, Chas. Wells, Frank Weaver, Thos.

Whiffen, Sam Wingfield, Chas. J. Wilson,

Eugene Walters.

A LETTER FROM SALVINI

The Venerable Tragedian Denies the Truth of a Marie Wainwright Interview

A letter received by Madame Blouina Oldcastle, of this city, from the great tragedian, Tommaso Salvini, who is living a retired and placid existence at the fine old age of eighty-three years, in his villa in Florence, Italy, revives an episode which at the time created a sensation, and which may still linger in the memories of many who recall the great Italian's last American visit.

It was at the memorable performance of Othello at the Academy of Music, in this city, that Salvini played the Moor in Italian while Edwin Booth and the other members of the cast played their parts in English—Mr. Booth, of course, Iago, and Marie Wainwright, Desdemona. During one of the scenes Mr. Booth (from some cause or other) lost his balance, fell into the footlights, and had to be assisted to his feet. The unfortunate affair created a sensation and much comment at the time, but had been quite forgotten, when the whole matter was revived by an interview with Miss Wainwright published in *The Brooklyn Eagle* of Dec. 8, 1912, a clipping of which was sent by some one here to Mr. Salvini to disturb the old gentleman's peace of mind. This clipping, enclosed in Mr. Salvini's letter to Miss Oldcastle, is as follows:

"Miss Wainwright tells one pointed story that perfectly illustrates the difference between the lovable Booth and the tempestuous Italian tragedian. She says that many of Salvini's idiosyncracies were attributed by tolerant persons to his 'Latin temperament.' But it seemed to her that temperament did not enter into the matter at all. One night, in the big scene where Iago comes to Othello with the story of Desdemona's handkerchief, Salvini had driven Booth beyond the proscenium arch out toward the footlights. As the giant reached over and caught hold of Booth, he picked him up and threw him over into the orchestra pit. Booth's shoulder was slightly fractured in the fall, which would have been much worse had he not collided with the orchestra leader, who also went sprawling on the floor. After this episode they were obliged to hold the curtain for half an hour, during which there was a lively discussion throughout the theater. It was urged that Salvini was jealous and angry and purposely committed the outrage upon his co-star. Booth paid no attention to this

story, and after a doctor had put plasters on his shoulder he finished the play. Naturally the house was in a tumult, and fearing that the newspapers would say something that would reflect upon Salvini, Booth led the Italian before the curtain at the end of the play, smiled and shook hands with him heartily. He told some of us in the dressing-room that he fell into the pit through his own awkwardness. The next day the papers contained reports of the affair, and ascribed the whole thing to the phenomenal acting of Salvini, who, owing to his 'Latin temperament,' forgot that he was acting, and actually sought to have revenge upon the unfortunate Iago."

And here is Mr. Salvini's reply to Miss Wainwright's version of the affair, in his letter to Miss Oldcastle:

"What shall I say, my dear friend, of the beautiful, high-sounding words you address me? They are truly flattering; but it is sad to see, on the other hand, how a little, empty-headed and vain woman seeks to debase my reputation as a man and as an artist, with unwarrantable ways, for her own 'reclame.' All that is printed in the clipping I enclose to you is entirely false. Booth, unwittingly, that evening could not stand on his feet—being tipsy with one drop of whiskey too much, which he had taken to give himself more courage. It is false that he fell into the orchestra—false that the leader of the orchestra fell also—false that I threw him to the ground—false that I treated him unkindly. On the contrary, after he had fallen on the stage I helped him up again, and the next morning during the rehearsal of Hamlet, in which I played the Ghost, Booth sent my poor son Alexander to ask me to forgive what had happened, but I did not allow this humiliating act to be performed, and we shook hands in sign of mutual esteem."

"Thus stand the facts, shorn of any bad intentions. It is not meet that I should deny this libelous story, but all who witnessed that performance (and there were many) can testify to it. And now, my excellent friend, I greet you, and I can but hope that some one will do me justice. Continue, pray, in your dear friendship for me, and believe me ever

"Your old but very affectionate
"TOMMASO SALVINI."

RECORD OF DEATHS

Mrs. CAROLINE A. POWERS died of pneumonia on March 9, at the Saratoga Hotel, Chicago, Ill. She was the mother of Gertrude E. Powers, known professionally as True Powers, who was with her through her entire illness of ten weeks. Cremation took place at Oakwood Chapel, Chicago, and the interment of the ashes will be in the family lot at Waltham, Mass.

Mrs. C. B. HEPLER, mother of Carl Hepler, manager of the Princess Theater, of Fort Dodge, Ia., passed away March 8, after an illness of only a few days. Sympathies are extended to Mr. Hepler by the entire community.

Mrs. WILLIAM F. BREEN, who was known on the stage as Gertrude Caley, an impersonator of children's parts in the old Boston Museum, died in her home, in Boston, on March 8. She was the daughter of Luke Murphy, one of the original members of Gilmore's band.

TOM VOCE, vaudeville performer and ventriloquist, died in St. Joseph's Hospital, Hot Springs, Ark., on March 7, of pneumonia after a short illness. Mr. Voce's death it is said, was due to negligence of the Pullman Company to provide him with the comforts for which he paid and which he badly needed. The White Rats' Actors' Union of America have taken up the matter.

FIELDING C. METCALFE, aged twenty-two, late member of the Newman-Fols company in California, died on March 6 at the home of his mother, Mrs. James Metcalfe, at Ocean Park, Cal. He was a brother of Earl Metcalfe, a leading player of the Lubin moving pictures.

FRANCIS ALEXANDER KORDAY, singer and composer, died March 11 in London, England. He was born in 1846 in Budapest, the godson of Liszt. In 1871-73 he lectured and gave song recitals in New York. For a time he taught singing in the Royal Academy of Music, London.

STANLEY JOHN, actor, died at the Calumet Hotel, Portland, Ore., on March 6. He was a member of the Baker Stock company of that city and was well known on the Pacific Coast and acted in several Eastern cities.

ANTON SCHWARTZ, fifty-eight years old and born in Munich, who for six years had been German stage-manager with the Metropolitan Opera company, which he joined during the Conried regime, died March 13 in his apartment in No. 240 West Thirty-eighth Street. His death was due to pulmonary consumption. For eight years he was stage-manager of the Stadt Theater of Bremen.

CLIFFORD WILEY, a well-known concert singer here and abroad, died March 2 in his home, 2460 Broadway, this city, aged 46. He was born in Baltimore and studied music here and in Europe. Mr. Wiley toured

with Victor Herbert and other orchestral leaders. His illness had affected his work for almost a year, and in the hope of regaining his health he passed last Summer on his country estate near New Haven, Conn.

FLORENCE BARKER died two weeks ago in Los Angeles, Cal., following an acute attack of pneumonia. Death came while Miss Barker was visiting her mother. Miss Barker was widely known on the legitimate stage and in motion pictures. She gained a place for herself in the hearts of playgoers at an early age, being leading woman of the Aldrich Stock company of Los Angeles before she was seventeen years old. Her most recent engagement was with the Universal Film Company and her playing in photographs was highly praised. She came home to visit her mother during the holidays and contracted a cold which developed into the fatal attack of pneumonia.

JAMES HARRISON, contemporary of Forrest, Booth, Cushman, and Matilda Heron, died at his home, 606 W. Walnut Street, Louisville, Ky., on Feb. 22. He had been retired for the past fifteen years, and three years ago he was stricken with paralysis. Mr. Harrison was born in Baltimore Nov. 1, 1834. He had been cared for by the Actors' Fund of America during his declining years.

GRACE DROWNE, wife of Clarence Drowne, manager of the Orpheum Theater, Los Angeles, Cal., died at her home in that city March 13, of tuberculosis. She was forty-one years of age and besides her husband leaves a daughter ten years old.

AGNES KETT, sister of J. Ward Kett, stage director of the Saxe Stock company, of Milwaukee, died March 8, in Chicago. Mr. Kett left for Chicago after Sunday night's performance, after having received the news of his sister's death before the afternoon performance.

MISS GERTRUDE CANFIELD, the alternate in the character of Everywoman in Henry W. Savage's Eastern company, died of pneumonia in Chicago March 6, after a short illness of one week. Miss Canfield had a very short but promising stage career. She was dramatic reader with the Slayton Lyceum Bureau and leading lady at the Avenue Theater, Wilmington, Delaware. Engaged by Mr. Savage as *Everywoman* in Everywoman, and then as alternate. She was married in New York city Dec. 17, 1912, to Forest Rutherford, a young steel man of Denver, Colo. The funeral took place in Denver Sunday, March 9.

Mrs. SAM WELLS, of San Francisco, one of the best known actresses of early days, died in Los Angeles recently at the home of her daughter, Mrs. May Wells Chapman. Mrs. Wells, later Mrs. L. H. Fink, was a great favorite during her many years on the stage, playing with such celebrities as McCullough, Booth, and Barrett.

GOSSIP

Catherine Campbell is busily employed rehearsing a sketch by Richard Warner, entitled *Kit Norton's Affair*.

Louise Muldener is at liberty owing to the closing of *The Man Who Stood Still* company.

Richard Herbert has been spending a couple of months in Delaware, taking things easy until after the Easter holidays, when he returns to New York.

Edward Mordant opened March 17 at the Century Theater as Potiphar in Joseph and His Brethren, Liebler Company's current success.

Edward J. Adair, the well-known theatrical Chicago lawyer, has moved his offices to suite 1528, Otis Building, at La Salle and Madison streets, Chicago.

John Armbruster, seventeen years old, the son of a prominent St. Louis family, who disappeared from home, was found after a police search married to Carrie McKivgin, a chorus girl.

The home of Bob Fitzsimmons, ex-champion prizefighter, at Dunellen, N. J., was broken into and robbed of \$1,500 worth of silverware during the absence of the family some days ago.

Managers who are on the lookout for talent might place themselves in communication with the Three Arts Club, where there are always an ample number of talented and well-equipped young stage aspirants.

Percy Plunkett, who has been confined in a hospital for nine weeks owing to a dangerous operation, has sufficiently recovered to be about. He will go to Edgartown, Mass., his Summer home, in May.

Agnes Marc, who recently closed in Kansas City with *Rose Stahl* in *Maggie Pepper*, will appear in vaudeville in a condensed version of *The Blackbirds*, employing seven people in the cast.

Leo Cooper, of the Excuse Me company, on last Thursday gave by special invitation a lecture on *Zangwill's Melting Pot*, with illustrative readings from the play, before the faculty and students of the State University at Boulder, Colo.

Molly McIntyre, of the Molly McIntyre Bunty company, gave a charming violet luncheon recently at the Hotel Portland, Portland, Ore., in honor of Mrs. Robert Faulder, who is visiting her mother, Carrie Lee Stoye (Mrs. Philip Spicer). The guests included Jean Burnett, Dr. Kate Burnett, and Mrs. John Nelson Ramsey.

On March 31 Robert Dempster and Manager E. J. Hayes, of the International Players and the International Theater, Niagara Falls, N. Y., will produce for the first time a comedy drama entitled *The House that Kraut Built*, by Hiram Moe Greene. Mr. Greene is the editor of the *Illustrated Sunday Magazine*, published in Buffalo by Norman E. Mack.

By arrangement of E. J. Wheeler, the president of the Poetical Society of America and the editor of *Current Literature*, Edwards Davis, M.A., the author of the poetical allegory, *The Kingdom of Destiny*, which is one of the dramatic novelties of vaudeville this season, delivered an address Tuesday night at the National Arts Club before the Poetical Society. The subject of Mr. Davis's address was "Some Eclectic Definitions of the Terms of Poetry."

ADDITIONAL STOCK NOTES

As *The Greyhound*, Richard Buhler and his excellent company at Toledo again triumphed recently. Mr. Buhler's *Greyhound* was highly praised, as was Martin Saline's *McSherry* and Clare Weldon's *Deep Sea Kitty*. Others were Dorothy Shoemaker, A. S. Bryon, Charles Laithe, Donah Benrimo, Helene Vale, Louise Orendorf, Augustin Glassmire, Ann Hamilton, J. Clancy Matthews, and Daniel A. Reed. Thelma follows.

As a leading woman Isabelle Randolph is one of America's best, and at Evanston, Ill., she is playing some excellent roles in a painstaking manner. Recently as Pat in *The Chorus Lady* she won deserved success, and again as *Glory Quayle* in *The Christian* she was seen at her best. Robert Blaylock has secured *The Gamblers*, Brewster's *Millions*, Old Heidelberg, Forty-five Minutes from Broadway, and *The Greyhound* for future production.

Homer Barton, leading man of the Empire Stock at Providence, R. I., has since the opening of his season in September been giving excellent portrayals of the leading male roles. As Ashly in *The Love Route* recently Mr. Barton gave an interesting performance. Lovell Alice Taylor, Thomas Mulgrew, and Ethel Daggett played with distinction. *The Battle* is a recent offering, with *The Deserters*, *The Marionettes*, *The Test*, *Arsene Lupin*, *The Only Son*, and *The Greyhound* to follow.

CLEVELAND

Ethel Barrymore, headliner at the Hippodrome March 20, is exceptionally pleasing in *The Twelve-Pointed Look*. Other features on the bill are very good.

Bonnet and Paid For is playing its second week's performances at the Colonial by a very good company, including Julia Dean, Charles Richman and others to capacity business. The offering of the week at the Prospect is Gus Hill's *Matt and Jeff*.

Vaughan Glaser is appearing in *St. Elmo* at the Duchesne. The Holden Players offer *Kathleen Mavourneen* at the Cleveland. Clara's *Runaway Girls* are at the Empire in *The Maid of Montezuma* and *The Diamond Palace*. The *Polka of the Day* is at the Star.

Opera House closed Holy Week.

GEO. M. DOWNS, JR.

PHILADELPHIA'S NEW THEATERS

Nearly \$2,000,000 to Be Spent in Modern Playhouses This Summer

PHILADELPHIA, March 25 (Special).—With Easter over and the theatrical season on the wane, the chief topic of conversation in dramatic circles is about the large number of new theaters soon to be erected in Philadelphia. While a good many of the playhouses are elaborate structures seating between two and three thousand people, and costing upwards of \$100,000, they will be used chiefly for moving pictures and vaudeville. Samuel F. Nixon is about to go ahead with a beautiful new theater in Germantown at a cost of \$400,000, and Fred Zimmerman is completing the Orpheum in the same locality.

The Plaza, at Broad and Ritten streets, has just been sold to a syndicate headed by James J. Springer, the theatrical ticket agent, for \$75,000. It has a seating capacity of 1,700 and is used for vaudeville and moving pictures. William Freihofer, a wealthy Philadelphia baker, is about to begin work on a handsome theater in Frankfort, having a seating capacity of 1,500, and having as an added attraction an immense ball room on the second floor. The Eureka Amusement Company is to build a theater 40 x 100 feet at 3941-43 Market Street. Fred G. Nixon Nirdlinger is having plans prepared for a big house 10 x 25 feet on the north side of Market Street, west of Fifty-second Street, while the West End Realty Company are now building a theater on Fifty-second Street, just north of Market Street.

These projects with those now about to be consummated means that close to \$2,000,000 will be expended in theatrical ventures in Philadelphia before the opening of the new Fall season.

Owing to last week being Holy Week, the attendance in the various theaters was very light, although the Irish Players did a very fair business. This week there was a number of important changes at the downtown houses. *The Mark and the Wolf* of the University of Pennsylvania, is producing its annual show at the Chestnut Street Opera House. It is called *Mark in Germany*.

Edith Tallaferra in *Rehearsal of Swanbrook Farm* is playing a return engagement at the Garrick, while *The Bird of Paradise* opened its local turn here at the Adelphi. *Fishie O'Hara* in *The House of Kildare* is at the Walnut. In Holdover attractions *Queen of Armes* is in Diarsell at the Broad, *The Count of Luxembourg* at the Forrest, and *The Merry Countess* at the Lyric.

The Little Theater Company released themselves last week with a splendid production of one of Ibsen's greatest plays, *Ghost*. J. BOLLEN-CORNER, JR.

SALT LAKE CITY

Chauncey Olcott with his *Isle of Dreams* drew full houses at the Salt Lake March 13. Captain Rold Amundsen with his marvelous record of exploration at each end of the world, and with pictures especially of the south end, drew a full house of eager and highly interested people of all classes March 14. Mera Gleason, assisted by several hundred children, gave an exhibition and drill March 15 to a packed house for the benefit of St. Ann's Orphanage. Historical feature film in six reels, *One Hundred Years of Mormonism* week of March 17.

At the Colonial week of March 18 William J. Kelly co. in *A Social Highwayman* in uniform, good business. Edith Lyle, Marie Maher, J. Frank Burke, Richard Vivian were each in honor.

George W. Barry and Maude Wolford shared honors at the Orpheum with *Minnie Deane* and co. Ralph Hiers was popular. *The Agnes Sisters* were pleasing and clever. *Harry La Rue*, the Dorians Miller and *Louise Allen* out a good bill week of March.

James J. Corbett helped out the large audiences at the Empress week of March 12. Campbell and MacDonald, Grant Gardner, George F. Moore and Florence Elliott, Pierce and Malone, Les Jarvis.

The Ross and Reynolds co. at the Garrick presented *Boas of E. March* week of March 9 to fair business. Bonnie Bernard, Gwynne Hartline, and G. E. Reynolds were each popular. C. E. JOHNSON.

SAN FRANCISCO

The Concert at the Columbia is in its second week. March 17, business fair; play pleasant. Chauncey Olcott will appear at the Lake of Dreams March 23, direction of Henry Miller.

The Alcazar offered last night *Checkers* to big house. John A. Butler in title-role and Clara Beyers were introduced in this play as new members of the co. Charles Waldron and Madeline Louis, leading lady, appeared in *The Passing of the Third Floor Back* March 24.

At the Cort The Prince of Pilsen was offered. The Savoy had motion pictures March 17. From the Manager to the Cross, a two-hour production.

The Orpheum is attracting Edison's Talking Moving Pictures and *Dirby Bell* with other good numbers. At the Empress the *Five Lads* Truene and Lawrence Crane and co. At the Panama *Banda Roma*, Gray Trio, and John L. Sullivan.

The opera co. at the Tivoli created a furore at every performance. Tetrasini, Mary Gordon, and Mabel Hissman made his hit. Good Friday Campanian offered *Orfeo* for the first time. Tetrasini presented *Kold* and *Dill* with a social design in shape of a beer fest. A. L. SANFORD.

ALBANY, N. Y.

Robert B. Mantell and co. in an extensive Shakespearean repertoire drew large and highly appreciative audiences at Harmonum Blockbuster week March 17-23, and afforded local theatergoers a rare opportunity. Louis Al has not been produced here in years and Mr. Mantell's depiction of the French king showed great character work. Lytell-Vaughan Stock co. opens in Get-Rich-Quick Wallingford March 24-30.

At the Empire, Al, Rich's Jolly Fellows, with Phil and Bob Ott, Tom Robinson, Allen Lauer, and Virginia Ware, and the American Beauties, featuring Cook and Lorenz. *The Gay New Yorkers* at the Gaiety drew largely to satisfaction. An excellent vaudeville bill was offered at the Colonial. At Proctor's, Frederick Bowers and co. Princess Victoria, Felix Young, Murphy and Andrews, and the Beven Belcherts in a splendid bill. Vaudeville and moving pictures at the Majestic. G. W. HANCOCK.

Frank C. Bane has been engaged as stage director of the Arvine Players, now playing the *Falton* Opera House, Lancaster, Pa., replacing Drew Morton.

UP TO DATE NEWS OF THE STOCK COMPANIES

RUTH SHEPLEY HEADS STOCK

Ruth Shepley will head the William J. Carey Stock at the Welting in Syracuse.

LOUIS LEON HALL AT BROOKLYN

Louis Leon Hall has leased a theater in Brooklyn to open his players in By Right of Sword.

RALPH KELLARD AT SYRACUSE

Ralph Kellard will open his stock season at the Empire, Syracuse, N. Y., May 5, and Rebecca Hildley and Florence Edney are the first to be secured for the new season.

PAYTON'S NEW STOCK

The Corse Payton Stock to open May 15 at Newark will be headed by Stella Tracey and include Fred Froar, Harrison Garrett, Lawrence Knapp, Ward De Wolfe, Charles P. Morrison, Walter Willis, Henrietta Lee, Lucille Gardner, and Edith Russell.

GODFREY MATTHEWS RESIGNS

Godfrey Matthews, the popular leading man at the National in Philadelphia, has returned to New York. Mr. Matthews has been identified with the best stocks and is a valuable man. Emma Lowry, the leading woman, severed her connections as well.

LILLIAN KEMBLE WELCOMED

Lillian Kemble's return as leading woman at the Duquesne, Pittsburgh, last week was marked by capacity houses. Miss Kemble opened as Cora in Article 47. Charles Gunn as George Duhamel was excellent.

THEATER FOR LORCH

Ground has been broken at Passaic, N. J., for a theater to house Theodore Lorch and his excellent company, playing to capacity for forty weeks, with Cecil Fay, Howard Chase, Jack Lawrence, Norman Houston, Fred Doty, Ralph Haley, Lyman Abbie, Mollie Revel, Bettie Cullington, and Alla Ashby.

HARRISON HUNTER ON COAST

Harrison Hunter is featured with the Morisco Players at Los Angeles in the John Mason role in The Witching Hour. Helen Robertson is seen in her original role with Walter Edwards as Judge Prentice, Grace Valentine, Robert Ober, and George Ralph in the leads.

HUGH DILLMAN'S SPECIAL SEASON

Before opening his regular Summer season with Jessie Bonstelle at Buffalo, Hugh Dillman has been especially engaged to head the Mary Servoss Stock at Grand Rapids, opening in the John Mason role in The New York Idea, to be followed by the Hodge role in The Man from Home. Besides Mr. Dillman and Miss Servoss, the company includes two New York favorites in Philip Leigh and Dorothy Mortimer.

NOEL TRAVERS REMAINS

Noel Travers proved to be one of Brooklyn's most popular leading men the past week, for when the announcement was made that another actor was to replace Young Travers many gave up their subscriptions at the Grand Opera House. Noel Travers is a youth with perseverance and ability. His great success in Brooklyn has been won by his own hard work. He is seen in Oliver Twist this week.

REDMOND STOCK

The Bachelor, with Beth Taylor and Paul Harvey, of the Redmond company, in the leading roles, played to capacity week before last at the Grand, Sacramento. Both scored heavily. Get-Rich-Quick Wallingford follows. Mr. Leland, the director, is giving Sacramento some fine productions of current successes, which the capacity business testifies to.

COMPLIMENT OLD FAVORITES

As a compliment to Mr. and Mrs. George Allison (Gertrude Rivers), the Manitoba Hockey Team, now in New York, went over to the Crescent, Brooklyn, last Monday evening and occupied boxes to see Alias Jimmy Valentine. Mr. and Mrs. Allison were for two seasons extremely popular in Winnipeg, where the team makes its headquarters. During the evening the members presented Mrs. Allison with a beautiful bouquet of roses.

IT WAS THE CAT!

They have a cat at the Lyceum Theater, Edmonton, Alta., whose duties as a mouser do not fill up the measure of his ambition. "Mike," the feline in question, has employed his spare moments during the last few years in scaring Jack Westerman's bulldog into fits whenever he came into his sight, but the bulldog has gone and "Mike" pined for excitement.

"What better," thought he, "than to have a little scene of my own behind the footlights?" And, suiting the action to the thought, "Mike" hiked onto the stage while Byron Bogardus, as the hero in The Spendthrift, was telling Jake Waltemeyer, as the



ELIZABETH RATHBURN

Elizabeth Rathburn, the Hoboken favorite of many seasons, was a member of the original Gayety Stock in Hoboken, and with the exception of sixteen and a half months she has played with the stock players for the past three years of their existence.

The uniform excellence of her work is remarkable when one considers the very wide range of characters she has been obliged to assume. Since her opening week she has always reached the heart of her audience, and time has been unable to shake the regard in which she has ever since been held. She is a clever actress, indeed, who can please at all times. Miss Rathburn has endeared herself to all the people with whom her work has brought her in contact, and in many trying hours incident to her profession her great courtesy and kind consideration for the feelings of others have proved a shining example. It is not alone her success with the patrons of the theater that shows her

worth, but also in the spirit of comradeship that has always existed between her and the various members of the company.

From her many parts it is impossible to determine which one is best. She has performed them all in a satisfactory manner.

A great amount of work is occasioned by the demands of costume. All her costumes are personally selected and their preparation supervised by Miss Rathburn.

Aside from her work in Hoboken, Miss Rathburn has appeared on Broadway with Annie Russell, John Drew, Mrs. Carter, and recently she appeared in The Wife Decides, at Weber's. She has produced two of her own plays with success in connection with Montgomery Irving, and upon the close of her present Hoboken season, with a Summer as leading woman in a prominent stock, she will make a tour of the world, for which she now has extensive plans.

Summer, and G. Swayne Gordon, of the Greenpoint, will play juveniles.

Gertrude Maitland recently closed a successful season in Bridgeport and joined the Playhouse Stock at Lowell, Mass., last week. Miss Maitland is one of New York's most beautiful stock actresses.

Edward Langford, the popular leading man, has closed his season with the Wright Huntington Players at South Bend, Ind., and returned to New York. Jessie Carter is Mr. Huntington's leading woman.

Marion Ruckert portrayed The Girl of the Golden West at the Bijou, North Adams, recently with her usual skill. Charles Dingle, Philip Quinn, E. J. Blunkall, Kerwin Wilkinson, and Emory Blunkall were well cast.

As The Talker and The Girl of the Golden West, at Des Moines, Anne Bronough, the leading woman, has the past few weeks scored heavily with press and public. Robert Hyman and Fred C. House are prominent in her support.

Kolb and Dill, with their excellent company, of which Maude Lillian Berri, Maude Amber, and Harrison Greene are principal favorites, have packed the Savoy, San Francisco, with a revival of Holly-Tolly, and from present indications the run is not yet in sight.

The performance of Richard Ward in The Spendthrift at the Harlem Opera House last week by Lowell Sherman was one of the best ever given of this difficult role. Jean Galbraith, Ione McGraw, and Guy D'Ennery gave Mr. Sherman the best support. Over Night this week, with The Rosary to follow.

The King-Lynch Players at Manchester, N. H., are breaking a record for securing the newest Broadway releases, and they have under contract the highest royalty play. This week they are presenting Get-Rich-Quick Wallingford, and Rose King, Edward Dale Lynch, Howard Schoppe, Grace

Belle Dale, Edward Bates, John G. Tee, Constance Glover, and Joseph McCoy are doing excellent work.

Mary Young, one of the cleverest leading women in stock, for ten weeks, twice a day, has pleased capacity houses at the Castle Square, Boston, in John Craig's wise selection, Believe Me, Xantippe. At the end of the run Miss Young will be seen in New York and Chicago in the piece and then will appear in London.

In the revival of The Squaw Man by the Morison Stock at Lynn, Mass., recently, Harry Ingram was given splendid opportunities in the Faversham role and received excellent support from Genevieve Blinn, Frances Woodberry, Edna Oliver, James S. Barrett, James J. Hayden, and the Morison favorites.

The Paul Burns Stock at the National, Philadelphia, revived The Swindlers recently to large houses. Godfrey Matthews played the lead in his usual intelligent manner, while there were good parts for Emma Lowry, Marcus F. Hoofs, Paul Burns, Douglas Hope, and Grace McMahers. This week Mr. Matthews is seen as Yankee Jim.

The notices of Ruth Leckler's performance of the Katherine Kaelred role in The Ne'er-Do-Well at the American, Spokane, have placed this ambitious woman among the best. Henry Hall was seen as Kirk and Grace Johnson, Earl Duire, and Huron Blyden pleased.

Edwin Forsberg, who has been identified with Henry W. Savage for several seasons, has installed a stock company at Lancaster, Pa., in conjunction with George Arvine. The company is known as Arvine's Players, and will continue until July, when Mr. Forsberg returns to fill an important engagement in a new production.

As The Man from Home recently and as The Greyhound last week, Frank Wilcox, the popular and versatile leading man of the Poll Stock at Waterbury, gave some excellent performances. Mr. Wilcox is well supported by Ralph Bell, Eugene Shakespeare, Will D. Howard, Louise Brownell, Frances Williams, and Edna Macbeth, with Addison Pitt as director.

In the production of On Parole and The Third Degree at Sacramento, Cal., Roscoe Karns has again displayed some excellent work. Merle Stanton makes the most of her few opportunities, and Paul Harvey and Beth Taylor continue to please. The Bachelor, Get-Rich-Quick Wallingford, and The Three of Us follow.

Marion Lewis, for four years leading lady of the Garside, Paducah, Ky., Stock company, has secured her release from her manager and gone to Philadelphia for a long-needed rest. She was accompanied by her husband, Eugene Merrill, the popular comedian. After her recuperation Miss Lewis will probably return to her former position.

The Little Gray Lady struck the right chord when presented at the American, Spokane, recently, and as the heroine Justina Wayne gave an interesting performance. The acting of Henry Hall, Huron Blyden, Laura Adams, Frank Darien, Earl Duire, June Dyer, and Ralph Neely were well cast, not forgetting Ruth Leckler, who from week to week has been giving excellent performances.

Emma Bunting will open a season of stock at St. Joseph, Mo., under the Shubert management, with Roy Applegate in active charge. The roster includes William G. Silder, Seymour Parker, George Whittaker, Louise Wolfe, Marie Harcourt, Maude Fox, Pearl Wade, Sam C. Miller, and Leslie Webb. Salomey Jane, Merely Mary Ann, and The Blue Mouse are announced as early productions.

Henry Grady, who at present is meeting with success at Haverhill, Mass., has been connected with stock companies as leading man and juvenile for several seasons, previous to which he supported Henry Woodruff in Brown of Harvard, played The Imp in When We Were Twenty-one two seasons, and in The Lost Trail starred for a brief period. Mr. Grady is a conscientious, youthful, talented player.

At the Jefferson, Portland, Me., Adelaide Kelm as The Second Mrs. Tanqueray and Peggy in All-of-a-Sudden-Peggy, the bills of the past two weeks, has made the most of the opportunities and portrayed both roles with the intelligence for which this actress is noted. Franklin Munnell, Louis Allison, Ralph Lingley, James Dickson, Joseph Lawrence, Rita Mitchell, Belle D'Arcy, William Yearance, and Doris Woodruff are the leading members of the company.

Guy d'Ennery, who, though a stranger to Harlem, has become one of the new Keith players' most valuable artists, has resigned to join the Albee Stock at Providence, which opens April 7 with Frances Nielsen and Lynne Overman in the leads, supported by Berton Churchill, Helen Reimer, Guy d'Ennery, Joseph Byron Totten, Marguerite Skirvin, Elinor McKwen, Lora Rogers, Ralph Remley, Richard Pitman, and William H. Turner.

Ina Hammer, in the role of Suzanne, scored in the production of A Scrap of Paper, put on at the Westchester Theater in Mount Vernon by the Stainach-Hards Stock company for the week of March 17. Averell Harris, as Prosper, did fairly well, and Maude Wilson, who was substituted for Peggy Monroe on short notice, did clever work. Miss Monroe met with an accident. This week the company will play The Christian.

STOCK NOTES

The Rushwick, Brooklyn, has been mentioned as likely to house a Summer stock.

With Poll's Bridgeport stock this Summer will be Leslie King, Harry Bewley, Arthur Griffin, and William E. Bonney.

Frances Younge has been engaged by the Fred Berger Columbia Theater Stock company, at Washington, D. C., for characters and grand dames.

Helen Campbell closed seventeen weeks with the Gotham Mohawk Players at Schenectady, N. Y., and opened Monday with the Lytell-Vaughan company at Albany.

Bought and Paid For received its first stock performance by Del S. Lawrence, Maude Leone, Ethel Corley, Howard Russell, and the Avenue Players at Vancouver, B. C.

Maude Gilbert has signed with Poll to head his stock at Hartford, Conn., this

NEW INDEPENDENT "WHEEL"

Managers Not Included in the Merger of the Columbia and Empire Circuits Organize a Fight

It does not appear that the amalgamation of the Columbia Amusement Company, or "the Eastern Wheel," with the Empire Circuit, or "Western Wheel," resulting practically in the latter being absorbed, is likely to be followed by a period of unbroken peace. The new burlesque interests are promised opposition from a new burlesque circuit to be formed under the name of the Progressive Amusement Company.

There was a hurry call for burlesque managers who were left out in the cold to meet in New York last Wednesday and consider what disposition shall be made of the twenty theaters of the Empire Circuit and several of the Columbia which were dropped by the amalgamation.

The outcome of the conference was the organization by the retired managers of an independent "wheel" which will enter the field in self-protection, claiming that the agreement between the Columbia and Empire circuits is not binding on them. They propose to fight back.

One of these managers is quoted as follows:

"Heretofore we have been practically

janitors of our theaters," said one of the managers yesterday who owns four theaters devoted to burlesque. "We have been content to have our theaters booked for us and have quietly drawn our profits. Now we have an incentive. We will have to get out and work."

"In the past the burlesque interests have been controlled in St. Louis and Cincinnati; we will run things from New York. We have just started this movement, but there is no question that there will be enough theaters. Musical comedy is really burlesque, so there are likely to be sufficient attractions to fill the large circuit we will have."

Advertisements will be printed calling for aid from theater managers who have been left out under the merger of the Columbia and Empire circuits, as well as managers who have not heretofore been associated with burlesque but have musical comedies to offer. These advertisements are to be published in the trade papers and answers are to be directed to the Stair Building, Toronto, pending the opening of permanent offices here.

gaged her for an important part in The Torador. She divided her time between London and this country. Other of her successes in this country were made in The Rose Maid, The Dollar Princess, and Peggy Machree. She possessed a pleasing voice and her acting was of a high order.

Miss Augarde was an active suffragist and spread the propaganda of her political faith among her stage companions. Her only relative known of here is an aunt, living at No. 5 Eatonhurst Avenue, Hurlington, London.

LAMBS SUE MARIE DRESSLER

The Lambs' Club objects to Marie Dressler, who has been playing in Weber and Fields Music Hall, calling her show "Marie Dressler's All Star Gambol." An injunction suit to prevent her from doing so was filed March 15. The Lambs' Club asserts the title "Gambol" belongs exclusively to it.

SINGERS GET MARRIED

Anna Burant and Carl Gantwoort were married on the night of March 18 at the Dutch Reformed Church on Thirty-fourth Street, this city, by Dr. Courtney. Charles F. O'Brien was best man. The bride and groom were among the principals in the cast of Robin Hood during the past two seasons. Mr. Gantwoort stepping out of the Metropolitan Opera House company to sing the part of Will Scarlett. Miss Burant, who studied with Jean De Reszke in Paris, sang Maid Marian. Her other engagements, prior to Robin Hood, were with The Gay Hussars and The Rose of Panama.

CLARA MORRIS SIXTY-FIVE

March 17 was the sixty-fifth birthday of Clara Morris Harriott. Congratulatory messages continued to pour in upon the retired actress at her home, 537 Riverside Avenue, Yonkers, N. Y. Mrs. Harriott is now totally blind, but the flood of felicitations from innumerable friends and admirers contributed to make the day memorable and keenly enjoyable.

PLAN \$1,000,000 FUND

The Woman's National Theater League met on March 18 and discussed plans for raising \$1,000,000 with which to establish and maintain theaters in New York and eventually in other cities throughout the land. In order to make it possible for many public-minded women and men to help the project shares will be sold for \$35.

A theater is to be erected with a seating capacity of 2,000, with a roof-garden for high-class moving pictures, enclosed in Winter. Daily matinees and evening performances at reduced prices are to be offered.

CONRIED-TETRAZZINI SUIT DISMISSED

The long-standing case of the Conried Metropolitan Opera House Company of New York against Luisa Tetrazzini, for breach of contract, which was started in the United States Circuit Court in this city in September, 1905, was dismissed yesterday by United States District Judge Van Fleet under the new rule calling for the dismissal of all equity cases that have not been brought to trial within a year after filing.

ANNA BOYD IN "ROBIN HOOD"

Anna Boyd, last season as Madame Sherry and famous in A Trip to Chinatown and other Hoyt farces, is featured with the all-star Robin Hood in the Pauline Hall role.

JULIETTE DAY TO STAR

Juliette Day, now appearing in The Yellow Jacket, will be starred next season in a piece especially written for her.

ACTOR'S ROMANCE

Sparks, of "Little Miss Brown" Company. Weds. Wealthy Young Widow

SAN FRANCISCO, March 22 (Special).—Ned A. Sparks, who plays the day clerk in the Little Miss Brown company at the Cort Theater, this city, was married on the afternoon of March 10 to Mrs. Frances Slocum, a wealthy young Denver widow of twenty-two.

The little romance began several weeks ago, when the company was playing in Denver. The parents of Mrs. Slocum, who was Miss Hessler, objected.

From Denver the company went to Salt Lake City and then to San Francisco. Here Mr. Sparks, whose name off the stage is Sparkman, was surprised to find Mrs. Slocum present to greet him. The wedding followed and the wealthy young widow is now the actor's bride.

ACTORS' FUND BENEFIT

Elsie Janis Will Play Ophelia in Burlesque of Hamlet

The annual benefit for the Actors' Fund of America will take place at the Century Theater on April 1.

Shakespeare's Hamlet is to be burlesqued with Elsie Janis as Ophelia and William Courtenay as a feature of the programme. The cast will also include Joseph Cawthorn, Tom Lewis, Frank Gilmore, Edward Mackay, Jobyna Howland, Gertrude Dallas, Frank Westerton, J. C. Marlowe, Paul Gordon, and William Simpson.

May Irwin will appear with her company, Julia Sanderson and her Sunshine Girl, Estelle Liebling, the prima donna; Laurette Taylor will present a one-act play, and, by special arrangement with Mr. Gatti-Gasassi, the Metropolitan Opera House Ballet School of twenty-four girls, under the direction of Madame Cavalzani.

Mrs. John Hays Hammond has sent \$200 as her contribution to the benefit.

VENI, VIDI, VICI

Traveling Man Proposes at 3 A.M.; Chorus Girl Accepts at 6 A.M.

Pretty Vivian B. Randall, a member of the beauty chorus of the Newyeds company, is now herself a newlywed. She was married on March 13 to Bert E. Hart, a wealthy traveling man of New York and Atlanta, in Rome, Ga., where Mr. Hart was on business, and in the evening attended a performance of the Newyeds, occupying a front row seat. His eyes fell upon Miss Randall's handsome face and figure. Turning to a fellow-traveler who sat beside him he remarked: "That's the girl for me. I must meet her to-night, for she is going to be Mrs. Hart within the next twenty-four hours." An introduction was arranged, a proposal followed, and now Mr. and Mrs. Hart are on their honeymoon.

Not a member of the company knew of the marriage until the manager received a telegram conveying the information on the following day. Mrs. Hart's home is in Boston.

CODY SUCCEEDS RYAN

Lewis J. Cody has been selected to succeed Cecil Ryan in the role of the young Southern composer in Ashley Miller's music play.

VAUDEVILLE NOTES

Vinie Daly will sing selections from her grand opera repertoire in Keith vaudeville, starting at the Colonial April 21. She will also do her new dances.

Miss Daxie has canceled her booking in Keith vaudeville for the remainder of the season, as her recent injury has proven more serious than at first reported by her physicians.

Cecil Lean will quit the leading role in The Man with Three Wives early next month and will become a feature of Keith vaudeville. He will do a singing, dancing and comedy act with a chorus of two.

Isabelle D'Armond and Frank Carter will begin their American tour at the Colonial April 14. They have been European hits in rag-time song and dance for the past six months.

Bayard Veiller's The Diamond Necklace will be seen again at the Bronx Theater on April 14.

The De Kalb Theater has a pretentious and attractive headline this week in the person of Miss Hazel Bess Laugenour, the young and expert California girl swimmer, who is the only woman ever to swim the Golden Gate at San Francisco, a feat she performed where hundreds of others had failed.

Pierre Pelletier, this season with Mrs. Fluke in The High Road, has entered vaudeville in a successful sketch entitled 10-40 West, by Harold Selman, a playlet both thrilling and mirth provoking. Mr. Pelletier has played with Sothern and Marlowe, William Lackaye, Virginia Harned, and he was one of the original cast in The Man of the Hour, with which he remained for three years.

Anna Laughlin is rehearsing and will return to vaudeville in a sketch for two. She has not been seen in public for a year.

Van Ransselaer Wheeler, after a successful try-out in vaudeville in a musical comedy act which proved too expensive for the salary offered him by the booking powers, will return to legitimate productions.

FOREIGN STAGE NOTES

William Faversham has been invited by Forbes-Robertson to appear this Spring at the Drury Lane Theater in London and will play Iago to Forbes-Robertson's Othello.

The Italian Government has issued a decree forbidding all experiments in hypnotism, magnetism, mesmerism, and kindred arts at theaters, music halls, or any other public entertainments. The decree is the outcome of protests made by the medical faculty on the ground of the deleterious consequences of such experiments upon weak-minded persons.

A surprise was sprung by Houdini at the second house at the Empire, Newport, on Monday—a surprise not only to the party directly concerned, but to the house generally. While Houdini was making his introductory remarks relative to his show, he suddenly went off his subject, and with evident feeling made reference to the good faith and honor of his staff. He stated that night was the tenth anniversary of the engagement of his chief assistant (Frans Kukol), and for the loyal manner in which he had served him, asked Frans Kukol's acceptance of a gold watch and Albert, suitably engraved. Houdini also spoke in high terms of the rest of his assistants, stating that most of them had been in his employ for over five years.

Maurice Maeterlinck's passion play, Marie Madeleine, was produced at the theater of the Casino March 18. It is a simple tragedy, in which Christ does not appear, but the author has given the play a sense of mystery and awe which forcibly implies his presence behind the scenes. Madame George Leblanc, Maeterlinck's wife, played the part of Mary Magdalene. There were many incongruities in the production which were hardly noticed in Nice, where nothing is ever considered incongruous.

The following is the cast of Hamlet, which Forbes-Robertson revived at Drury Lane on Saturday night, March 23, and repeated on the evenings of Tuesday and Thursday, March 25 and 27; Wednesday and Friday, April 2 and 4; and at the matinee on Saturday, March 29:

Claudius	Walter Rinsam
Hamlet	J. Forbes-Robertson
Horatio	B. J. Jackson
Polonius	J. H. Jackson
Laertes	Alfred Scott-Gatty
Ghost of Hamlet's Father	Percy Rhodes
Fortinbras	Grondon Scottley
Rosencrans	Montague Rutherford
Guildenstern	Eric Ross
Osric	George Barnes
Marcellus	Robert Atkins
Bernardo	Richard Anderson
Francisco	R. A. Dancy
Barnardo	Robert Atkins
First Player	Robert Atkins
Second Player	J. H. Jackson
First Gravedigger	S. J. Foster
Second Gravedigger	Montague Rutherford
Priest	Oliver Richardson
Player Queen	Oliver Richardson
Ophelia	Gertrude Elliott

Scenery by Hawes Craven. Music programme selected from Hamlet music of Tschalkowsky.

Max Rabinoff, the impresario, who is on his return trip to New York from London, has engaged Madame Pavlova for a two years' tour in the United States, beginning at the Metropolitan Opera House next October.

Gabrielle d'Annunzio was fifty years old on the eighteenth of March. The mayor and council of Pescara, the poet's birthplace, celebrated the event and the municipality has set aside a large piece of land for the erection by popular subscription of a house in honor of d'Annunzio.

Ready Money is credited with 300 performances in London.

Croesus, a play by Baron Henri Rothschild, is to be produced in London shortly. The play deals with the life of a French multi-millionaire and has a strong love interest. The scenes are laid in Paris.

Kenneth Douglas Lorne MacLaine, known in the Scottish Highlands as the MacLaine of the Loch Bulehrie clan of MacLaine, will go to New York, where he is to appear in vaudeville in order to earn enough to save his heavily encumbered estate of 35,000 acres in the Isle of Mull.

The reported marriage of Maxine Elliott to Anthony F. Wilding, lawn tennis champion, at Nice on March 14, is ridiculed by the alleged bridegroom.

Cyrano de Bergerac was revived at the Porte St. Martin March 15, with De Bary as Cyrano and Jean Coquelin in the role of Ragueneau, Desjardins as Duke de Guiche, Pierre Magnier as Christian, and Andre Megard as Roxane.

Word comes from Paris that Mathilde Kerville, sister of Gaby Deslys, now at the Winter Garden, is to make her debut at the Theatre des Capucines, in a new revue to be produced there March 24. In the same company will be Miss Irene Bordon, who recently played at the Winter Garden.

MISS EARLE RESIGNS

At the meeting of the board of directors of the Actors' Society held on March 13, Georgia Earle resigned as secretary of the society and Margaret Fitzpatrick was elected in her place. Miss Earle still remains a member of the board of directors. At this meeting the directors also decided to go back to the custom which prevailed for many years, and close the building at 5.30 instead of keeping open until 11 p.m., and not to open at all on Sunday.

BELA LATZKY COMES

Budapest Composer Arrives with Score of "The Dream Maiden" for George Lederer

Albert Bela Latzky, the composer, of Budapest, arrived in America on Sunday, March 10, with the score of The Dream Maiden, upon which George W. Lederer has an option. It is expected that the opera will be produced in the Fall, possibly under another name. The new theatrical producing firm, the Lowe-Sael company, expects to produce Latzky's Miss Symphony and The Maid of the Mist next season.

BARNEY GROVES AT REGINA

Barney Groves, lessee and manager of the Regina Theater at Regina, Sask., writes to THE MIRROR that he has not disappeared from the map, but, like his business, is going strong. This has been an excellent season so far," he declares, "and with the fine line of attractions in sight should continue." He incloses the following list of his bookings:

March 14, 15—The Girl from Tokio.
March 16—Sacred Concert.
March 17, 18—Orpheum Vaudeville.
March 19—The Girl and the Drummer.
March 20, 21, 22—May Robson.
March 23—Sacred Concert.
March 24, 25—Orpheum Vaudeville.
March 26—The Rosary.
March 27, 28—The Rose Maid.
March 29—Chapline in Nobody's Darlings.
March 30—Sacred Concert.
March 31, April 1—Orpheum Vaudeville.
April 4, 5—Alma, Where Do You Live?
April 6—Sacred Concert.
April 7, 8—Orpheum Vaudeville.
April 11—John McCormack (City Hall).
April 11, 12—Mutt and Jeff.
April 13—Sacred Concert.
April 14—The Gelsa.

Coming—The Prince of Pilsen, Little Miss Brown, The Merry Widow, Amundsen, Rose Stahl, Maude Adams, Eddie Foy.

TO PRESERVE INDIAN MUSIC

Secretary of Interior Appoints Composer to Instruct Pupils in Tribal Schools

The Secretary of the Interior appointed on March 19 Geoffrey O'Hara, a composer, as an instructor in music under the Bureau of Indian Affairs, for the purpose of preserving and developing the curious music of the American Indian.

To record and arrange for use in the Indian schools this native music will be Mr. O'Hara's duty. He will live on the reservations.

Secretary Lane's letter appointing Mr. O'Hara in part says: "I think that it is the part of wisdom to develop in the young Indians an increased respect for all those things of beauty which their fathers produced. Our effort should be to make this generation proud of their ancestors and to keep alive in them the memory of their wholesome legends and their aboriginal arts."

TREASURER MARRIES CORYPHEE

Hazel Mooney, a member of The Honey-moon Express, now at the Winter Garden, and Louis Sidney, treasurer at the Colonial Theater, were married on March 19 at the bride's home, No. 12 West 100th Street, this city. George Sidney, comedian and brother of the bridegroom, was best man.

ADRIENNE AUGARDE DEAD

Following an operation for appendicitis, Adrienne Augarde died in Chicago on the night of March 15.

Miss Augarde came to this country with the London success, The Duchess of Dantzig, under the management of Klaw and Erlanger. She had previously attracted the attention while in the chorus of a touring comic opera company, of George Edwardes, of the Gaiety Theater in London, who en-

BENNETT PLAY IN CHICAGO

"What the Public Wants" is the Name—Has a Vein of Satire—Manchester Players Launch a Two-Act Masterpiece

MIRRORED BUREAU, SUITE 61, Grand Opera House Building.
Chicago, March 25 (Special).—The Manchester Players from Manchester, England, gave in their first week's repertoire at the Fine Arts the Bennett play, "What the Public Wants," which had not been seen in this country. What the Public Wants is supposed to be familiar to up-to-date book sharks. But no play is "familiar" to anybody until that play has been seen on the professional stage. So the Bennett comedy may be regarded as something altogether new to audiences. Being largely conversational, the outline of the plot can be sketched in few words. The chief characters are Sir Charles Worgan, an Englishman, W. R. Hearst; his brother Francis, a world wanderer and a student of human nature in its many shifting phases; and Emily Vernon, an actress of brains, understanding and charm. Sir Charles owns and operates a literary factory that manufactures "what the people want"—scandals, wars, crimes and juicy fiction. Francis, who becomes dramatic critic on one of his brother's publications, takes a sort of Boston Transcript view of "what the public wants," and regards the publisher as a curiosity, a phenomenal type of the low-brow. Emily Vernon, leading lady at the almost defunct Princess, meets Francis and through him is introduced to the "Napoleon of Journalism." The publisher promptly begins to take an interest in art, education, the drama—and Emily. He puts the Princess on a paying basis, blows a hundred thousand in a university endowment, and gets engaged to Emily. But the girl, whose soul is attached to better things than the accomplishments, "mental attitude" and roughneck methods of Sir Charles, breaks off the betrothal and turns to Francis for hope of future happiness and support. The play ends with the indication that Francis loves the lady and will marry her.
It is a biting satire on alleged sensational journalism. Milton Rosmer plays the brother Francis with smoothness, refinement and charm that make the character fascinating and lovable. The abruptness, the quickness of speech and nervousness of movement of Percy Foster, as the publisher, give the part a dramatic value that could never be obtained by a mere reading of the play. Irene Roake plays the role of Emily with admirable strength and consistency. Frank Forbes-Hobson appears to excellent advantage in a small character part.
Miss Dixon, the two-act play by Gilbert Cannan, which the Manchester Players gave here for the first time Friday night, is one of the most impressive little masterpieces that has ever come to us from over the water. The one big truth it contains is vital, and if this play could be seen in every small town in America the result might be that fewer lives would be wrecked on the shoals of the cities.
The force and beauty of this simple tragedy lay hold of you with the relentlessness of The Wild Duck or Pillars of So-

ciety. Mr. Rosmer as Miles Dixon thrills with his boyish impetuosity in the first act, and the quiet revelation of his life tragedy later on is terrible in its sincerity. Miss Roake is Ellen Balsebrown and Frank Darch is the boy Jan.

Easter Week sees enough changes and importations to delight the most ardent first-nighter. After the long engagement of Our Wives, the Cort opens its doors to The Silver Wedding, a new comedy by Edward Locke, author of The Climax and The Case of Becky. Mr. Frasee is the producer. The story is one of Western Pennsylvania among the Germans, who become thoroughly Americanized by the time the first "silver wedding" takes place. The cast, headed by Thomas A. Wise, contains Alice Gale, Frances Nelson, Lydia Dickson, Geraldine Bergh, Rose Bender, John McGowan, Richard Malchen, Siegfried Schulz, Bratton Kennedy, Charles V. White, Harry McAuliffe, and G. A. Jaspersen.

George M. Cohan—himself—comes to his own theater, the Grand Opera House, in Broadway Jones. This is Mr. Cohan's last appearance on the stage in Chicago.

Gertrude Hoffmann, ranked by the New York Winter Garden company, is at the American Music Hall in Broadway to Paris.

Moving blithely to the sublime, William Faversham's celebrated production of Julius Caesar will be on view at the Garrick.

Save your laundry tickets, for to Powers comes The Yellow Jacket, that everybody has heard about and which everybody expects to see.

Paul Armstrong's The Escape is moved from the Grand Opera House to the Chicago Opera House.

Lily Langtry will appear at the Majestic in her play, Mrs. Justice Drake, and this appearance is announced as her last in Chicago.

Irene Franklin, a big favorite here, will head the bill at the Palace.

Billie Burke in The Mind the Paint Girl, is having a splendid engagement at the Illinois.

Hindie Wakes continues to do fine business at the Olympic. At the Princess The Lady from Oklahoma is winning out in a fine way, as she certainly deserves to do. Lewis Waller begins his last two weeks in A Marriage of Convenience, at the Blackstone. The Ziegfeld Follies are packing 'em in at the Colonial. Mrs. Leslie Carter remains this week at McVicker's, appearing in Zaza and Camille. The Great Raymond is attracting large audiences to the Studebaker with his feats in magic. Among the other offerings this week are: The Bowery Burlesquers, at the Columbia; the Merry Go-Rounders, at the Star and Garter; vaudeville at the Great Northern Hippodrome; Mrs. Wiggs of the Cabbage Patch, at the National; Madame X, at the Crown; One Day, at the Imperial; The Divorce Question, at the Victoria; and the Black Patti company, at the Globe.

LITTELL MCCLUNG.

"LOVE LEASH" IN WASHINGTON

Product of Anna Steese Richardson and Edmund Breese, Featuring Grace Filkins, Received with Favor.

WASHINGTON, March 25 (Special).—After a week of darkness, the Columbia reopened Easter Monday with the first production of a new three-act comedy, The Love Leash, by Anna Steese Richardson and Edmund Breese, presented by the New Era Producing Company, Joseph P. Bickerton managing director, featuring Grace Filkins in the leading role, which was received with extended favor.

The story, in brief, tells of a high-strung, nervous business man, who imagines himself satiated with wife's devotion and domestic harmony; a clever novelist, who thinks that in supplying the antidote for his sentimental dullness she will acquire new material for her next best seller, and a still more clever wife, who grasps the situation and determines to save her husband.

Vera Knapp discovers that her husband is exhausted and dulled by years of professional and family responsibility, and perhaps a little weary of her unending wifely devotion and attentions. She ignores the danger represented by another woman and offers him a year of freedom from domestic chains.

The husband goes off for his first trip abroad alone. The wife, fortifying herself against loneliness, turns patron to a struggling musician. The novelist awaits developments. The husband finds a European trip without the appreciative and sympathetic comradeship of his wife dull. He feels no better when he discovers that the struggling musician has developed into a popular artist under his wife's skillful management, and that his wife is apparently absorbed in her new interests and quite indifferent to his condition and his misfortune.

This piques his interest, and just as he

is determined to regain her affections and once more bask in the delights of her wifely attentions the novelist intervenes. In a spirit of mischief, she places the husband in a compromising position, and thereby not only brings upon her own luckless head his righteous indignation, but blasts his hopes of a reconciliation.

How the wife makes the reconciliation possible without sacrificing her pride carries the comedy to a felicitous and hilarious climax, and proves that the woman who has a sense of humor and tact can hold her husband against all the world and provide happiness for both. Grace Filkins gives a delightfully interesting performance of the wife and is given excellent support by a most capable company that includes Frederick Truesdale as the husband; Jennie Eustace, the mother; John Flood, the family lawyer; Lee Kohlmar, the musician; Ann Meredith, the novelist; Isabel Richards, the divorcee; A. Horen, the painter; Harry Stevens, the butler; Horace Mitchell, the valet. The comedy was staged by Ben Teal. The Belasco play, The Woman, follows.

Mrs. Fluke's engagement at the National Easter Week is notably one of the distinguishing events of the season. Those that have followed this popular star's artistic contributions of the best of art in stage presentation find much to admire in the presentation of Edward Sheldon's The High Road, a play of genuine merit and strength that affords Mrs. Fluke another notably perfect characterization that is surrounded by the strongest of praise by one of the largest and most fashionable of gatherings.

The Daughter of Heaven, a crowning success with Viola Allen, most assuredly one of the best of elaborate scenic productions

of the year, thoroughly filled the National during the engagement just concluded.

One of the big features of this play, the funeral pyre scene of the second act, with the glowing embers, roaring flames and enveloping sparks, is seemingly destined to become a matter of litigation in the courts of law. This scene is so strikingly similar to a fire scene for the burning of bodies by artificial means, originated and patented by the inventor, Morgan A. Sherwood, of the National, and so used by him in his personal production of Joan of Arc at the Academy of Music in this city, as to occasion remark on the mention of the fact by one of the leading newspapers following Monday night's opening performance. The matter is already in the hands of Mr. Sherwood's lawyer and patent attorney, and the Liebler and Company New York offices have been notified of action.

Coming attractions at the National to the close of the season comprise Hattie Williams and Richard Carle in The Girl from Montmartre, 31; The Count of Luxembourg, April 7; The Garden of Allah, April 14; Ben-Hur, April 21, and David Wardell in The Return of Peter Grimm, April 28.

Walker Whiteside in The Typhoon, first time here, is the current week's offering at the Belasco. Star, play and most capable support is strongly received by a large opening audience.

Annie Russell and strong company met with sterling recognition last week in classical revivals. She stoops to Conquer and The Rivals were performances of extraordinary beauty and merit. Under the auspices of the Drama League, Miss Russell delivered a lecture last Tuesday afternoon on "The Player's View of the Playgoer."

Attractions at the Belasco following the Walker Whiteside engagement up to the close of the regular season presents The Sun Dodgers, March 31; Robert Mantell in Shakespearean repertoire, April 7; April 14 not filled; The Passing Show, April 21; Eva Tanguay and vaudeville company, April 28, and Sam Bernard in All for the Ladies, May 5.

Following engagement of May Robson at the Columbia in A Night Off, April 7, the opening of the fifth Spring and Summer stock season of the Columbia Players commences.

The revival of Bartley Campbell's big Southern play of ante-bellum days, The White Slave, is one of the best bookings of the season. The Fortune Hunter, with Will Deming in the star part, supported by a clever company, scored strongly at this house during the past week. Next week Snobs, with Shep Camp in the Frank McIntyre leading role.

Chase's, rich in weekly attendance, offers for the week of March 24-29 a bill of rare excellence, the programme presenting Amelia Bingham and company in Big Moments from Great Plays, including Joan of Arc, with the prison scene and the martyr's pyre.

The Poll Stock company at Poll's continues to crowded and thoroughly appreciative audiences. The last week's presentation of the Jerome K. Jerome sermon play, The Passing of the Third Floor Back, was a remarkably excellent performance, with A. H. Van Buren scoring a splendid success in the Forbes-Robertson part, with the Poll Stock advantageously cast. The current week's offering is The College Widow, followed next week by The Girl of the Golden West.

At the Gayety, Charles H. Waldron's Trocadero Burlesquers; Lyceum, The Girls from Missouri. Next week: Gayety, Robie's Knickerbockers; Lyceum, Miner's Americans.

JOHN T. WARDE.

LOUISVILLE, KY.

Officer 666 was seen and enjoyed here for the first time March 17 at Macaulay's. The engagement was for three nights. Kitty Gordon in The Enchantress at Macaulay's March 24, and will be followed by David Wardell in The Return of Peter Grimm.

At the Shubert Masonic March 20 the great violinist Mischa Elman, Little Boy Blue April 9. The Passing Show of 1912 April 10, 11.

At the Walnut Street week March 15 Paul J. Rainey's African Hunt Pictures drew large and well-pleased houses. Human Hearts next.

Rose Rydell and her London Ballet filled week at the Gayety, as did Torketo and The Monte Carlo Girls show at the Buckingham.

Vaudeville at Hopkins's week March 15 introduced excellent people.

The B. F. Keith vaudeville house had an exceptionally strong bill.

Marion Foster Gilmore, a Louisville girl, is in receipt of a letter from William Faversham, which highly praises her blank verse play, Virginia, the manuscript of which she requested him to read.

Much interest was felt here in the announcement of the consolidation of the Empire and the Columbia circuits of burlesque theaters. It means the closing of the Gayety here as a burlesque house.

William Gray Hart, a local singer, made a big hit as Hamlet in the amateur presentation of Ahasuerus at the Shubert.

CHARLES D. OLSEN.

NEWARK, N. J.

The Newark and Shubert remained dark during Holy Week, and will open March 24 with The Governor's Lady in the former house, and William Collier in the latter.

The Abner Brothers will present grand opera in English in the Newark, beginning March 31 and continue for three weeks.

The Payton Stock co. presented The House of a Thousand Candles in the Orpheum March 17-22 to packed houses. Get-Rich-Quick Wallingford March 24.

Charlotte Temple was presented by the Jacobs Stock co. at Jacobs's March 17-22. Florence Marchese was well suited to the title-role and pleased.

The Seal of Silence proved an excellent playlet at Proctor's March 17-22.

The Social Mafis crowded the Gayety March 17-22. Cherry Blossoms co. held the boards at Miner's March 17-22.

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FIVE FRANKFORTERS

At the Lyric the Newboys Sextette. At the Washington excellent vaudeville kept the audience in good humor.

Pauline Neff Munron and Daniel Jarrett (brother of Arthur Jarrett of the Payton co.) presented, for the first time, a sketch at the Orpheum, by Edwin Bell, of the Brooklyn Eagle, called The Turn of the Card. The plot is rather thin and inconsistent and ran only ten minutes.

GEORGE S. APPELMAN.

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BACK NUMBER IN BALTIMORE

Paint and Powder Club Put on "Floradora" and the Revival Was a Triumph—Herbert's "Sweethearts" Fills the House

BALTIMORE, March 24. (Special).—The event of the week was the production of "Floradora" by the Paint and Powder Club at Albion's on the first four nights of the week March 24. This club enjoys an enviable reputation for the all-round excellence in the mounting and costuming of its productions, and the unusually high standard maintained year after year in the undoubted ability of individual members of the cast. The club was most fortunate this season in the selection of "Floradora". Several new members scored in a most emphatic manner. Howard Hill, who impersonated Dolores, gave an unusually convincing performance, his delineation of this character being exceptionally winsome and girlish. This being Mr. Hill's first appearance with the club, his success was all the more gratifying. Charlie McCann, who can best be described as a mixture of Marie Dressler and George Monroe, was, as usual, the "star" feature of the performance. Mr. McCann is an old member of the club, and his really remarkable ability in impersonating characters bordering on the burlesque is known in many of the Eastern cities. Mr. McCann played Lady Holyrod as she has never been played before, and managed to extract a surprising amount of laughs from his lines. John Sweikart and Clapham Murray, Jr., had the roles of Cyrus Gilfillan and Tweedlepunch, and they have never received better treatment in the hands of professionals. Arunah Brady, who has hitherto played female roles, appeared for the first time in a male part and scored heavily. Richard Bond displayed a voice of unusual strength and beauty of tone. The dancing, as usual, was one of the remarkable features of the whole affair, and the chorus, especially the sextette, was a bewitching bevy of "girls". The entire company will be taken to Washington and Frederick for performances, and there is some talk of including Philadelphia, Richmond and possibly New York.

The Academy was filled to capacity Monday night, when Christie Macdonald and her company were seen in Victor Herbert's new opera, "Sweethearts", for the first time on any stage. The mere fact that it was the premiere of a Herbert opera would have been sufficient to have crowded the house, but when Mr. Herbert announced that he would personally conduct the orchestra on

Monday evening, it was impossible to obtain seats a few days after the sale opened.

The cast includes:

Sylvia	Christie Macdonald
Dame Paula	Ethel De Pre Houston
John	Ruth Lincoln
Miss Macdonald	Tom McLaughlin
Hon. Percy Ellingham	Lionel Welsh
Francis	Thomas Conker
Lieutenant Karl	Edwin Wilson
Petrus Van Tromp	Frank Reicher
Aristide Caniche	Robert O'Connor
Babette	Nella McCoy
Jeanette	Edith Allan
Yvonne	Vivian Weesell
Lisette	Marta Seneers
Charette	Gene Feltier
Nanette	Gretchen Hartman

The Prowler's Club, which has distinguished itself by reason of the many delightful dances tendered by them to the visiting theatrical companies playing at the Academy during the past season, again acted as host on Tuesday evening, when the last dance of the season was given in honor of Christie Macdonald and her company. Tunis Dean, who arranged the whole affair, including the smallest details, surpassed himself in the originality of the decorations for this occasion. A buffet supper was served shortly after midnight, when dancing was resumed until early morning.

Percy Haswell and her company, en route to Toronto for an all-Summer engagement in that city, will occupy the Academy for four weeks, beginning on Monday, April 14.

The Woman, which received its first production at Ford's two seasons ago, returned to the same playhouse on Monday, March 17, and was greeted by one of the largest and most enthusiastic audiences which have filled that theater during the present season. With two exceptions, the company is identical with the one seen here on its previous visit. Mrs. Flaks in The High Road March 31.

Marie Dressler, inimitable, incomparable, in a class entirely her own, should have no difficulty in attracting large audiences all week to the Auditorium. Bought and Paid For March 31.

The Maryland had an unusually strong bill all week.

The Man-o'-Warman is being produced by the stock company at Holliday Street this week.

I. BARTON KREIS.

SONG BIRDS QUIT LOS ANGELES

Audience Joins in Chorus of "California, I Love You" (Special) on Closing Night—And Campanini Kissed Mary Garden

LOS ANGELES, March 25 (Special).—Tuesday evening, 11, marked the farewell performance of the past week's engagement of the Chicago Grand Opera company, an engagement long to be remembered. It was a profitable one financially, artistically, and musically. Natoma, Victor Herbert's opera, was given Saturday afternoon as a special favor to California, and was enthusiastically received; so much so, in fact, that pressure and pleadings were sufficient to cause Mr. Dippel to extend the engagement to Tuesday night and offer this opera again, and it was greeted by 3,000 people, and needless to say the opera was a big hit to the public, notwithstanding the fact that a few local narrow-minded musicians had the ungraciousness to attempt an unworthy dissection or criticism. On Sunday night Mary Garden was entertained at a banquet of the Shrine Patrol of this city, and as a compliment to them she appeared before the curtain between the second and third acts on Tuesday night and sang a new song composed by a local Shriner, entitled "California, I Love You," the chorus being sung by the entire house. Of course the orchestra, under the leadership of Campanini, accompanied her, and when this eminent leader was called onto the stage to receive his share of applause he very promptly kissed Miss Garden, whereas the entire house went wild with applause. Miss Garden was showered with flowers, and the night was one long to be remembered.

At the Morosco, 10-16, one of the best and most interesting attractions in the city is being offered, that of The Witching Hour, wherein Harrison Hunter has won laurels in his splendid interpretation of the character of Jack Brookfield, but for a second and on the par is the very finished portrayal of the role of Judge Gentile in the hands of Walter Edwards. Robert Ober, cast as Clay Whipple, gave a capital presentation, also James Appleton, portraying the role of Lew Ellinger. Howard Scott had a smaller role, that of Judge Henderson, but it was very carefully handled by this clever artist. Helene Robertson as Helen Whipple, and Florence Ober as Alice Campbell, also Grace Valentine cast as Viola Campbell, all deserve praise for their splendid work.

The Merry Widow played a week's engagement at the Majestic 9-15 to very fair houses. Heading the company are Mable Wilbur, Charles Meekins, and Oscar Figman, all of whom are very clever in their respective parts. A new motion picture entitled

Satan of the Drama of Humanity opened 17 for a week.

Freckles, at the Mason Opera House, 10-15. Julius Velle plays the part of Freckles very cleverly, the part calling for the mastering of a brogue, much wit, and rendition of several songs. Carrie Bellemore has a very angelic role in which she won much applause, also did Frank Hamdel in the big-hearted role of McLane. The play has been quite well patronized, considering so many counter attractions. Donald Brian in The Siren 17-23.

The Elizir of Youth is at the Burbank. It is unquestionably the funniest play ever written and it is no wonder the crowds have been packing the house. Run indefinite.

DON W. CARLETON.

HOLY WEEK PLAYS IN BOSTON

An Audience Wild Over Shaw—Final of Opera—Mayor "Honey Fitz" as Censor

Boston, March 25 (Special).—Otis Skinner came to the Hollis last night in Kismet, the Irish Players began their engagement at the Plymouth, Tim Murphy and Gertrude Quinlan came to the Tremont in The Top of the Mornin', and Maudie Arbuckle returned to the Boston in The Round Up.

More than a word of thanks is due Robert Lorraine for reviving Man and Superman last week to close his engagement at the Plymouth. The show play's wonderful first act roused the audience to as high a pitch of enthusiasm as any Boston theater has seen this year.

This is the final week of the season at the Boston Opera House. Martha, Tristan, The Tales of Hoffman and The Jewels of the Madonna are the operas for the week, with Nordica returning as Isolde, and Madama Hempel and Bori singing in The Tales. The Knights of Columbus took the balconies and boxes for last night's performance of Martha.

The Pink Lady is here for one week more, and will be replaced on Monday by Douglas Fairbanks in Hawthorne of the U. S. A.

The Man with Three Wives is in its last week. Ready Money will move to the Majestic on Monday, when Emma Trentini comes to the Shubert with The Firefly. Walker Whiteside at the Majestic soon in The Typhoon. Officer 666 has settled down for a long run at the Park.

Bellevue, St. Antipope! now in its tenth week at the Castle Square, is having the longest run in the history of the theater. William A. Brady has bought the play and will give it a New York and Chicago production. Almost entirely of the Irish Players was The Sign of Ben-Mor, by Ruth Sawyer, as played at the Bijou last week. It is an Irish folk play, written with much poetic feeling and played well

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WOODS LEASES BERLIN HOUSE

Al. H. Woods and F. G. Goldsall, of New

York, have leased the Theater Gross-Berlin,

in the German capital, and will take possession May 1. The place will be cosied as a

first-class vaudeville and music hall on

American and English models. It is situated

in the fashionable West End, in Charlottenburg,

and was part of the Zoological Gardens Exhibition Hall.

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OLIVER MOROSCO Presents

LAURETTE TAYLOR
In the Comedy **PEG O' MY HEART**
By J. HARTLEY MANNERS.

by Betty Barnicot, Louise Burleigh and the

others of the cast. The one-act play for this

week is Joint Owners, by Alice Brown.

His Honor Mayor Fitzgerald has again demonstrated his deep interest in the progress of the

drama. He has asked that the Irish Players, now at the Plymouth, omit The Playboy of the

Western World from their repertory while playing here. This in spite of the fact that Boston

was one of the few cities that last year produced no troublesome demonstration against The Playboy.

At that time there was a good deal of idle newspaper discussion, the only effect of which was the good one of increasing the business.

The joke is that at the opening night last year Mr. Fitzgerald made a speech praising the work of the Irish playwrights and claiming for himself knowledge of "the works of these geniuses."

So his present prohibition, if it turns out to be such (for Lady Gregory may object), has to be couched in the terms of diplomacy.

Some of us wanted very much to see Synge's masterpiece and do not take kindly to the Mayor's meddling. His theatrical activities last week also included an eleven-hour request to the managers of all theaters and picture houses to close from noon to 1 P. M. on Good Friday, and an order preventing the display of violent scenes on posters outside the picture houses.

Mr. Henry Keating, who was Edwin Booth's stage carpenter, died Thursday in Lynn.

The midnight theater trains on roads running to outlying towns are demonstrating their popularity and are to be continued.

FORREST ISARD.

NEWS OF OTHER CITIES

BROOKLYN

For the fourth time this season Buntz Pulla the Stripes has invaded Brooklyn and drew fair-sized audiences at Teller's Broadway during Holy Week March 17-22.

The Old Homestead was selected as the off week attraction at the Montauk. No production was looked at the Montauk, which was the only Brooklyn house to close its doors for the week.

William H. Thompson triumphed at the Keith's Orpheum with An Object Lesson, while Macari and Bradford scored heavily in The Second Generation. George Whiting and Sadie Hurt, Emma Pollock and James F. Kelly outshone the other variety offerings. The kinetophone is growing in popularity with the patrons.

The Suffragette won favor with the patrons of Keith's Hushwick. The Trained Nurses with Henry Herman and Gladys Clark, Tom Penfold and Henry Marshall, J. Francis Doolley and Corine Sales, Mariani, Navarro and Scotty added prominence to a well-balanced bill.

After several weeks' argument as to the policy of the Grand Opera House Noel Travers won his point and will continue to play the affairs of that organization. Louis Leo, Hall, who, it was announced, would succeed Mr. Travers as the leading man at that playhouse, will open a stock co. at the Novelty, Driggs Avenue and South Fourth Street, instead. The first production will be By Right of Sword. LAMOR DAVIS.

ST. PAUL

Holy Week brought only fair business to The Blindness of Virtue at the Metropolitan March 16-22.

Adelaide Thurston March 23-26. Broadway Jones 27-29. Gray Love April 3-5. Rose Maid 10-12.

Chapline in Nobody's Darling was compelled to cancel her engagement March 13-15 at the Shubert, owing to a nervous breakdown. The co. closed here for the season. Hanky Panky March 30-April 2.

Holy Week did not affect patronage at Orpheum, which enjoyed the highest business of the season March 23-26, with Orpheum Show. The acts consist of: Lasso, sharpshooter; Seeler and West, Mlle. Lucie and Parrot. Jennie Busby and co. in Miss S-S. Madame Petrova, Barnes and Crawford, Medhan's Doss, and Edison Talking Pictures.

The headliner at the Empress was Frank Stafford and co., supplemented by Al. Herman, Broughton and Turner, W. O. Hoefler, and Oliver and Armando.

The Grand had Miner's Bohemians. JOSEPH J. PRISTON.

OMAHA

Rose Stahl and her well balanced co. were seen in Maggie Pepper by two good-sized audiences at the Brandeis March 13-15. Yvonne March 20. John Drew March 21, 22. The Quaker Girl 23-26.

At the Boyd the Eva Lang co. are giving The Rejuvenation of Aunt Mary, business as usual being quite satisfactory.

The bill at the Orpheum includes Paul Dickey and co., Walter C. Kelly, Florence Tempest and Ten, Joe Morris and Charlie Allen, the Gasch sisters, Ethel Mason and Frank Du Tiel, and the Cronwells.

The Gayety has The World of Pleasure, with the Columbia Burlesquers underlined. Zallah is the principal attraction at the Krug. J. RINOWALT.

ST. LOUIS

Century closed March 17-22 (Holy Week). Henry Miller in The Rainbow March 23-26. Shubert closed March 17-22. Joe Santley and fifty others in When Dreams Come True March 23-26.

At Garrick the last week for Rainey's African Hunt March 17-22.

Sarah Padden in Kindling at the American March 17-22 played to good business. She had good support in Rogers Barker, H. K. Hamilton, and Lon Blum.

The Black Path Musical Comedy co. provided a three-act farce called Captain Jasper at the La Salle March 17-22, an entertaining organization of negro singers. Similita Jones is the original Black Path.

Salle Fisher, prima donna, soprano, and Joseph Jefferson, Jr. in 1909, headlined a good bill at Columbia March 17-22.

The College Girls at the Gayety March 17-22, with Abe Reynolds, May Florine Linden, and others, played to good business.

The Girls from Reno, at the Standard, played to good business March 17-22.

The Return of Peter Grimm, as presented by David Wardell at the Olympic March 17-22, was big in beauty. The word "great" did not begin to express the sentiment of the very large audiences which felt Mr. Wardell's power through the medium of David Belasco's drama. Janet Dunbar and Fess Helton deserve more than passing mention. Others in the cast were Joseph Brennan and Thomas Meligan. V. S. WATKINS.

ATLANTIC CITY

After postponements on Monday and Tuesday The Purple Road, an operetta telling of an amorous adventure of Napoleon featuring Victor Maurel, opened on Wednesday March 13. The production made by Joseph M. Gaites is unusually elaborate with scenes in Schenbrunn, near Vienna and in Paris. These are followed by a two-act entourage showing Napoleon before Waterloo defeat and at St. Helena.

Valli Valli, who was Maurel's leading lady, exceeded her previous stage ventures, and made the triumph of the evening. Both her dainty acting and her clear voice were at their very best and showed to more advantage than ever before. Elita Proctor Otis carries a dual role in the two acts to perfection. Harriet Hurt proves a winsome ingenue and dancer, and William J. Ferguson is a prime minister of nine years. Ethel Jackson, who abandoned the role of the Empress Josephine just before the opening, was succeeded by Janet Beecher, whose inability to handle the vocal numbers slightly hindered her aristocratic acting of the role.

Victor Maurel's acting and Napoleonic posing were excellent, but failed to support the role which is lengthy and at the opening words. Ethel Jackson billed for the role of Josephine.

decided it was too insignificant for her and quit the cast. The part was quickly supplied by Janet Beecher.

Lina Cavallieri and Lucien Muratore in concert March 23. Nazimova March 24, 25. ARTHUR G. WALLER.

PROVIDENCE, R. I.

Audiences turned out in large numbers to welcome George M. Cohan, a product of their own soil, at the Providence Opera House March 17-22. Mr. Cohan responded with his latest production, Broadway Jones, which was presented in a lively manner and characteristic of the author himself. The College Hero March 24-26.

Lina Cavallieri sang an excellent concert at the Providence Opera House March 18, assisted by Lucien Muratore to a large audience.

The Colonial offered a week with Shakespeare March 17-22. John E. Keller appeared in Hamlet, Macbeth, Othello, and The Merchant of Venice. Where the Trail Divides March 24-26.

The Empire Stock co. won merited approval with the performance of The Battle March 17-22. The Test March 24-26.

Hastings's Big Show at the Westminster March 17-22, with Sam Sidman and Tom Corne featuring Billy Watson March 24-26.

John Hunny at Keith's March 17-22. Following were "Winks," The Diving Seal: Hal Davis and Ines Macaulay, the Gordon Highlanders, Bert Fitzgibbon, A. O. Duncan, Son Brothers, the Stanleys, and the Talking Movies.

The Westminster, of this city, will be one of the houses affected by the new \$15,000,000 burlesque combine, which organization known as the Eastern Burlesque Wheel, controls some forty or fifty houses and as many attractions.

Ladies' night was observed by the Palestine Temple, A. A. O. N. M. S. March 19, at the Providence Opera House, when Shriners and guests enjoyed a performance by George M. Cohan in Broadway Jones. H. F. HYLAND.

BUFFALO, N. Y.

At the Star on Easter Monday night and for a week's engagement Douglas Fairbanks in Hawthorne of the U. S. A. will appear.

The Blue Bird returns to the Teck Easter Monday night for eight performances.

Get-Rich-Quick Wallingford at the Majestic March 17-22, drew large houses and was enjoyed. Mutt and Jeff returns March 24-26.

The special attractions at Shea's March 17-22 were Robert E. Haines and co., presenting The Coward, Albinster, of this city, writer and entertainer, and the Providence Players. The offerings by Mary Elisabeth, Rich and Lenore, the Kaufman Brothers, Blanche Sloan, and Zethros Doss were well received. Lela Glaser in First Love and others March 24-26.

Jimmy Britz in vaudeville was featured at the Academy, and drew large houses March 17-22.

High Life in Burlesque at the Lafayette March 17-22. Pat White received popularity as the great gloom destroyer. Casey in Society was well presented. Big houses. The Merry Maidens March 24-26.

Dave Marion and his Dreamland Burlesquers March 17-22: received holiday audiences at the Garden. Dave Marion's Sunday is funny. The Merry Maidens March 24-26. J. W. BASKIN.

DETROIT

Notwithstanding that four matinees were given at the Garrick March 17-22, crowds were turned away from Gertrude Hoffman in her New York Winter Garden offering Broadway to Paris. Everywoman week March 24-26.

John C. Rice and Sally Cohen in The Path of Primroses, and Eliza Bueger, violinist, headed an interesting week's bill at the Temmie Theater March 17-22. On the same programme Ethel Green and "Silvers" were each given a cordial reception.

Henry Miller in The Rainbow held the stage at the Detroit Opera House March 17-22. Robert Lorraine in Man and Superman follow.

The Shubert of the Hills drew fair houses at the Lyceum March 16-22. Next week, The Common Law.

At Miles's Theater March 17-22 honors were rather evenly divided between Lind, impersonator, the Myrak Jans, and Nevins and Gordon.

Burlesque was represented in Detroit March 23-26 by Bert Baker and the Bon Ton Girls at the Gayety, and Colonial Belles at the Avenue.

Detroit theatergoers are still commenting on the fresh original Bartholomae offering at the Garrick last week, When Dreams Come True. It is the one musical comedy of the season which seems to have left a lasting impression. ELYA A. MARONI.

SPRINGFIELD, MASS.

The Court Square just now is enjoying the taste of some of the big New York successes. Milestones, with the Boston co., was a delight March 10, 11, and played to large business.

His Skinner in the imposing Oriental drama, Kluge, enthralled large audiences March 20-22. The Garden of Allah follows for a full week March 24-26. Madame Sherry which will soon have a little movement of its own to the storehouse, returned again March 14, 15. Lillian Russell and her beauty lecture at the Court Square April 4. Singers from the Boston Opera co. appear March 31.

Poll's put up a strong bill for Holy Week, headed by Lasky's tabloid musical comedy. The American Hustler, featuring Cook and Lorena occupied the Gilmor March 17-19. The Gay White Way Girls March 24-26.

Fox Vaudeville, with semi-weekly changes, keeps Nelson patronage at top notch.

William F. A. Engel, under whose local management the Cavalier has to have sung Feb. 24, but canceled the night before, pleading illness, was unable to get a settlement from her managers of the expense he had undergone. So just before her concert in Providence March 18 he attached Cavalier's wardrobe. Of course, in the department books it is considered band form to sequester a lady's clothes, but Bill got the money, \$294.75. EDWIN DWIGHT.

KANSAS CITY

Kansas City theatergoers are of the opinion that The Perplexed Husband is the best play John Drew has had for several years. This production was seen at the Willis Wood March 16-19.

Norman Hackett in A Double Decider was the Grand offering March 16-22. The Rosary 23-26. Cecelia Loftus headed the bill at the Orpheum March 16-22.

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PORTLAND, ORE.

Buntz Pulla the Stripes scored heavily at the Heilig March 10-15. Passion pictures. From the Manager to the Cross was the suitable attraction at this house Holy Week, followed by William H. Crane in The Senator Keeps House during Easter week.

The Third Degree was given a splendid representation by the Bakerians March 9-15. What happened to Jones follows, to be followed by The White Sister Easter week.

Sam Mann in The New Leader was the headliner and money maker at the Orpheum.

Our perennial friend, John L. Sullivan, week's attraction of the Pantastes. JOHN F. LOGAN.

HARTFORD

At the Parsons Edward Knoblauch has monopolized the boards for the past week, with Milestones March 14, 15, playing a successful engagement, though the construction of the play aroused discussion, and Kismet March 17-19, to large and enthusiastic audiences of finest quality. The engagement of Kismet was particularly noteworthy, not only because both play and production were masterpieces, but because it brought Otis Skinner to his native city in the finest work of his career. Round-Up March 21, 22. Mantell, repertoire, March 24.

At the Hartford there occurred March 19 (Wednesday) a unique event, when the management gave a "Sunday evening performance" at which members of the Legislature were invited guests. A bill now pending before them will allow the opening of moving picture theaters Sunday evenings, and the performance was a vivid object lesson in showing the legislators the entirely harmless nature of these programmes as they are run in this city.

At Poll's the headliner was The Love Route, which pleased. Both here and at the picture houses large audiences are the rule both afternoon and evening. Including the Hartford Theater, which also has vaudeville, there are nine picture houses for a population of one hundred thousand, and the attendance seems to show that every one goes to all of them. Underlined, The Love Route.

At the Drama League meeting March 18 Otis Skinner spoke informally, but in a manner both charming and interesting, on the drama as a source of entertainment and joy, rather than a means of propaganda. He was followed by Professor Berlioz, of Yale, whose address, also informal, was a brilliant discussion of themes of plays, and a speculation on that ever-fascinating subject, the great American play (still, it may be said, in the future).

The announcement in The Mirror that Henry Kolker and Charles Trowbridge were to return to our Hunter-Bradford Players, which begin their ninth season in May, was a most welcome one, for these two had a conspicuous part in the great artistic success of last season's productions. HETTIE GRAY BAKER.

INDIANAPOLIS

A large and enthusiastic audience welcomed Joseph Santley when he made his bow as the feature of Philip Bartholomae's latest comedy with music. When Dreams Come True, at the Shubert March 17-19. It was his first appearance here since he attained great and lasting favor as a member of the Murat Stock co. in the Summer of 1911, and it was with much pleasure that his friends and admirers witnessed his instant and pleasing success as actor, dancer, and singer in this new production, which promises to be big success. Dainty Marie Flynn, John Slavin, May Vokes, and Sarabon, the violinist, shared in the honors, while Amelia Summerville, Rita Stanwood, Richard Taber, Frazier Coulter and Anne Mooney pleased in smaller roles.

Michele Elman, violinist, March 24. Princess Bonnie March 25, 26 (local amateurs). John McCormack and Rudolph Gans in concert April 3. Excuse Me April 4, 5. Passing Show of 1912 April 7-9. Little Boy Blue April 10-12. William T. Dodge in The Road to Happiness April 14-16.

Charlotte Walker was seen at English's to excellent advantage in The Trail of the Lonesome Pine March 13-15. Julian Eltinge played his third engagement in The Fascinating Widow March 17-19. Officer 666 March 20-22. The Quaker Girl March 24-26. The Seventh Chord March 27-29. Ben-Hur March 31-April 6.

Human Hearts at the Park March 17-19. Charles Grapevin, Mike Donlin in Between Showers March 20-22. The Great Divide follows.

Divorcous was put on by the Holden Players at the Colonial March 17-19. The Man on the Box next.

At Keith's March 17-19 Kathryn Kidder in The Washerwoman Duchess, Milton, Pollock and co. in Speaking to Father, Marlon, Garson and Morgan, Baily and Morgan in a musical act Monday afternoon, Grover and Richards, the Flying Martins, Carson and Herbert, the Kinetophone completed the bill.

May Vokes, of the When Dreams Come True co., was the guest of Mrs. Henry K. Merritt during the engagement of the co. here. Mrs. Merritt was formerly Grace Merritt, the well-known actress before her marriage to Mr. Merritt. PEARL KIRKWOOD.

MONTREAL

A great ovation was given to the Horniman Players on their last night, when they appeared

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In What the Public Wants. Milton Rosmer made a neat speech of thanks. A big house greeted the opening of Raymond Hitchcock and Flora Zabelle in The Red Widow, both receiving a hearty welcome. The dancing of Minnie Clevdale was a feature of the performance. Office 606 March 24.

Top of the Morning, at the Princess, proved an original and entertaining performance, containing something to suit nearly every taste. Gertrude Quinlan and Tim Murphy appeared in the two leading roles, and both scored. Baby Mine March 24-29.

William Hawtrey in the clever comedy sketch, Old Nick and Co., is the headliner at the Orpheum and made a big hit. W. C. Fields, the silent juggler, was as amusing as ever. Lew Hawkins, Bohemian Athletic Girls, Katherine Nelson Musical Spillers, and Dolly Connolly are other items.

At the Gaiety the Dazzlers, featuring Pete Chay, gave a good show. Moving picture houses are doing the usual good business.

At the Princess on St. Patrick's night the Young Irishmen produced My Geraldine, to packed audiences. Anne Caird appeared to advantage in the title role.

W. A. TREMAYNE.

SPOKANE

Josef Loevinsky, Russian pianist, March 17. Chicago Grand Opera Co. is booked for April 17, with Mary Garden in leading role.

Ruth Lechler scored a hit in the role of Mrs. Cortland in Rex Beach's Ne'er Do Well at the American. H. W. Gilbert, a new man with the stock co., was good. A Message from Mars followed.

Vaudeville as a recreation received a eulogy from Mayor William J. Hindley, a former minister, at a meeting of the Spokane Ad Club this week. "I go to vaudeville because I like it," stated the Mayor, "because I get a great deal of good out of it. There is a place for it in the heavy weary program of modern life. Vaudeville is a reflection of social conditions, and has grown to meet a great social need. It is a series of flashes of the world's life."

The Mayor stated he admired the skill of the performers of the stage, and that in the graceful forms of men and women he read a prophecy of perfected life, and that the time is rapidly coming when the skill of the performer will no longer be the awe of his audience, but a common possession; that from the stage the lesson of poise and skill would be acquired by the American people, and is the coming Utopia of the American people, the right of all. That in the stage he read the prophecy of the dominion of man over the forces of himself and the forces of the universe.

Charles W. York, manager of the Auditorium, is about after an operation to stop a cerebral hemorrhage, which followed an operation to relieve a nasal abscess.

A fair-sized audience enjoyed an entertainment, March 10, given by Mr. and Mrs. Ralph Bingham, of New York, at the University Club. Mr. Bingham is a versatile performer on the violin and has a good baritone voice. Mrs. Bingham is a vocalist and accompanist. Whitman College Glee Club in concert March 28, 29.

JERSEY CITY

Where the Trail Divides was a very good offering at the Majestic March 17-22 to good patronage. The story is well told by a good cast, which is headed by Earl Ross as the Indian. The rest of the co. rendered excellent support. S. H. Dudley and co. in The Smart Set March 24-29.

The Academy Stock co. put on another request play March 17-22. Jesse James, and the members of this favorite co. did fine work at the Academy of Music to crowded and happy houses. At Crispin Creek March 24-29.

Vaudeville at the Orpheum has struck the popular taste, where the business is immense. The bill March 17-22 comprised Joe Brennan, Gertrude Van Dyck, Inez and Redding, Charles W. Bowser and co., the Olivette Troubadours, the Saxons, William Fleming and co., Dotson and Gordon, and Reddington and Grant.

The Monticello is doing an excellent business, and presenting good bills. Appearing March 17-22 were Henry Frer, Harry Tighe and Polly Prim, Frederick Freeman and co., Norton and Ayres, and Eugene.

Mrs. Tennie's Telegram was given a fine production at the Broadway Theater, Bayonne, by the Broadway Stock co. It was a spirited performance, and the stock co. appeared to the best possible advantage. The Wife March 24-29.

The Wedding Trip, a tabloid musical comedy, is the feature attraction at the Bayonne Opera House March 17-22. Tom and Uno Bradley and Fitch Cooper also appear in congenial sketches. Gertrude Barnes is the tooliner at the Hudson Theater. Union Hill March 17-22, assisted by Lyons and Jones, a dramatic sketch called The Sunlight. Robert De Mont, Trip, Halley and Noble, Rantier and Norton, the Van Dykes, Linton and Laurence, and the Kanable Comedy Kouple. Large business.

Jersey City Lodge of Elks will have a beef-steak dinner April 1. The local T. M. A. Lodge initiated four candidates at the meeting March 23.

Christie Nauman, who has been out with Al. H. Wilson all season, is home here once more. The season has closed. WALTER C. SMITH.

NEW ORLEANS

During Holy Week business has been quiet at the several theaters here March 16-22. The Tulane, Crescent, and Greenwall remained dark during the week.

The Peruch-Gypsene Stock co. at the Lyric presented Rock of Ages March 16-22; the co. again making a splendid impression. The White Sister March 23-29.

At the Orpheum March 17-23 the features were Talking Moving Pictures, a sketch entitled California, Mlle. Frenolska, Howard's Animals, James J. Morton, Howard, subvocalist, and Carlos Brothers.

DENVER

The Broadway March 17-23 housed Rose Stahl in Maggie Pepper. The popular star is seen at her best and supported by an admirable co. John Drew in The Perplexed Husband follows.

he was suffering with a severe cold, and gave but a very brief act. The Amoras Sisters were displeased with being placed as opening number and left the theater. Their place was hastily filled with a roller-skating act by Baroness von Viechs—Merry Martha. Her act was in every way satisfying. Minnie Danree and co. were Top of the Morning's clever sketch. The Man in Front! At the Song Booth was a novelty offered by Harry and Wolford, Miller and Lyles, Boxy La Rocca, Hobber's Whirlwind Arabs completed the bill.

Clara Butt and Kennerley Wolford appeared at the last concert of the slack season at the Auditorium March 18.

The sale of grand opera seats is tremendous. It is feared that there will be few seats available for those who care to see but one opera; all selling to date has been for the entire season of four performances.

Mr. Wharton-Jones put one over on the Denver Press with his kidnapping episode, reported last week. It proved a hoax, but aroused a lot of anger on the part of some of its innocent assistants. Apologies were proffered. However, a number of the principals in the play withdrew, on the grounds that such advertising was injurious to their reputations. The play itself, given at the Auditorium March 13, under auspices of Central W. C. T. U., was too good to require bolstering by such methods. It was a rather well-written, plausible melodrama. The Victim, by Adrienne Haucolle, a Denver newspaper woman, who has shown quite some talent in playwriting, and won several local prizes for her work. It is not a particularly fresh treatment of the hackneyed subject, but should do well as a play supported by temperance societies. It reminds one of the melodramas popular many years ago at the old Academy of Music, New York.

The best known participant was Pauline Hall Perry-Austin, who will be remembered for her good work in the title-role of The Merry Widow for some five seasons. A very fine piece of acting was contributed by William Cornick as the drunken son; his representation of a man dying from delirium tremens was very realistic; the principals were Helen M. Runney, Mrs. S. H. Shields, Arthur Laws, Jack Stillman, William Cornick, William Drummond, Pauline Perry-Austin, Howard Millholland, and Mr. Jones.

This season's correspondent's book, "The Influence of the Drama," came from the New York press last week and is being used in the University of Denver in their course on the modern drama.

PITTSBURGH

The Alvin saw a return engagement of The Blue Bird March 17-22, which drew largely. A special matinee March 21. Harry Lambert and Alida Cortelyou are two newcomers in the cast. Bought and Paid For 24-29 and Mrs. Leslie Carter in repertoire is underlined.

The Nippon was dark Holy Week, but opened March 24 with Beale Alcott in Robin Hood for week's engagement. Robert Loraine in Man and Superman March 31-April 5.

The Harry Davis Stock Players were seen March 17-22 at the Duquesne in Article 47. Much Ado About Nothing is the offering March 24-29.

Happy Hooligan amused the audiences at the Lyceum week March 17, with Danny Simmons in the title-role. Uncle Tom's Cabin Easter week, follows. Mutt and Jeff, Albee's Beauty Show entertained at the Gaiety March 17-22. Beauty, Youth and Polly March 24-29.

The Grand drew largely March 17-22, the bill including Nina Morris and co. in The Yellow Peril, John P. Connor, Brice and Conne, and others. Grace Van Studdiford, who was to have headed the bill at the Grand, canceled her engagement on account of illness.

DANIEL J. FACKINER.


RICHMOND, VA.

The Jewish King Lear (Yiddish) March 17 at Academy of Music to light business. Dustin Farnum in The Tallest Rebel March 20-22. The Aborn English Grand Opera Co. March 24-29. The White Slave March 17-22; fair business at the Bijou. The Newlands and Their Baby March 24-29. The Ellis-Norlan Troupe, Cameron and Devitt Vera Berliner, Carson and Brown, Joyce and Donnelly, and pictures; business big at the Colonial. The Homestead Trail March 17-22 at the Empire. W. G. NRI.

NEWS FROM HAWAII

HONOLULU, March 9 (Special).—The World's Fair Stock company with Virginia Brissac ended a very successful season at the Bijou, with an excellent presentation of The Thief Feb. 24-29. The company left for the other islands for a two weeks' engagement on Maui and Hawaii. They are planning to play a return engagement in September. The Ferris-Hartman Opera company passed through here on its way home from the Orient, playing at the Grand Opera House in Japan and China, and ended up in Manila. Mr. Hartman reported excellent business, and the company all looked happy, but when asked if he would repeat the trip Mr. Hartman said he wouldn't have missed the trip for \$1,000, but if any one would offer him \$10,000 he wouldn't take it again. The Raymond Teal company have been playing at the Popular to good business and closed Feb. 28. The company returned to the States, but Mr. and Mrs. Teal and Little Sutherland are so delighted with the climate that they are making an extended stay. The grand opera artists are among us, and Honolulu has been out on the man again on crutches. The Lambarli Grand Opera company arrived March 3, and opened an engagement at the Royal Hawaiian Grand Opera House. The company are playing to crowded houses at three per, and it looks as if the venture would be a success. Bringing down seventy people and an orchestra of fourteen when the round trip is \$100 a person requires a little nerve, but Manager Adams secured the guarantee fund and the company is making good. The artists are Acosta, Giovacchini, Cleary, Martino, Fox, Charlebois, Pizzarello, Prati, Marco, Adalberto, Folco, Nicoletti, Graziana, Pierce, and Simaemola. The operas presented are Rigoletto, Il Trovatore, Lucia, Cavalleria Rusticana, Il Pagliacci, Faust, Barber of Seville, Traviata, La Tosca, Thais, and La Boheme. Marie Lambarli, impresario, is with the company, and Fortune Gallo is the manager. Charles R. Baker is doing the advance work, and Arturi Bovi is musical director. The James Post company came down on the same boat and opened at the Bijou, and are doing a fine business. Jim Post is no newcomer to Hawaii. Fifteen years ago he brought a company down here, built the old Orpheum, and played with a vaudeville company for two years in Honolulu. He has a very good bunch of girls with him, and the usual rag songs and trilling choruses draw a good house despite the grand opera rival. The Post company are down here for a season of fourteen weeks.

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Foster is known best for his "Swanee River," "My Old Kentucky Home" and "Old Black Joe." Every civic body in Pittsburgh is interested in the movement to preserve the Foster home as a memorial.

Grace Van Studdiford, the opera singer, was taken to the Eye and Ear Hospital in Pittsburgh, Pa., on March 17, seriously ill. She was overcome on the previous night by an attack of acute laryngitis. Her engagements for three weeks have been canceled.



AMUSEMENTS the COUNTRY OVER

ALABAMA.

MOBILE.—LYRIC: Harry Lander and his Star Vaudeville. Show 12: very pleasing performance, to good business. Whose Little Girl Are You? (stock) 17-22: good co. and business. Bought and Paid For 24. A site on the corner of St. Joseph and St. Louis streets has been purchased for \$40,000 by W. O. Daly and Colonel Jake Tannenbaum; the latter was formerly manager of the Mobile Theater, which was recently destroyed by fire. Plans for a very elaborate playhouse are under way.

CALIFORNIA.

OAKLAND.—MADONOUGH: Donald Brian in The Siren 10-12: excellent production to packed houses. Gypsy 14: fine attraction; everybody delighted. JERRY: Bishop's Players presented The Passing of the Third Floor Back 10-12: performance and attendance satisfactory. ORPHEUM: Edison's kinetophone immense hit; capacity houses 9-15. —PANTAGES: Ad- vanced vaudeville 8-10: good attendance. —COLUMBIA: Dillon and King in Spring Time 9-12: play well acted; songs well rendered; business fair. —MODESTO: MODESTO: Vaudeville, with Alice Todd, bear-act headliner, 8, 9: good bill and business. The Prince of Pism in (official opening) 10-12: very fashionable audience; R. B. O. 10-12: The Sweetest Girl in Dixie 13: splendid co. to fair house. —STAR: Moving pictures. —DREAMLAND: Moving pictures.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: The London Girls 10-12: fair business. Nautilus Marietta 17: Field Minstrels 22: Rose Stahl 20-24. —BURNS: Mische Himan violinist; Musical Club 11: good business. Captain Road Amundson in "The Discovery of the South Pole" 12: good business. —EMPEROR: The Siren 10-12: good business. Ed and Minnie Foster, Minnie John New, on in the Ocean 12-14: excellent business. Moving pictures and vaudeville. The Wov Wovs, the Three Alex. Leon Lawson, Harry Hauber, Niele and Girard, Julius Simonson 10-12.

CONNECTICUT.

WILLIMANTIC.—LOOMER: Shepherd of the Hills 15: large audience; colored artistic production of excellent high-class co. For You (local), Ladies' Auxiliaries A. O. H. 17: local organizations packed the house; appreciating the able efforts of the amateurs. The Country Boy 20. The Connecticut inaugural at the State Capitol, at scenic attraction his crowd, including Mayor Daniel P. Dunn of this city. Mayor Dunn is in the news business, and disposes of several Mirrors to the profession weekly.

FLORIDA.

JACKSONVILLE.—DUVAL: Mildred and Boudier 11-13: pleasing performance; poor business. George Evans's Minstrels 18: 18: business. —ORPHEUM: Prince and Dearly, Bert Shepard and co., Herbert Mitchell, Hyde and Talbot and Ines 9-15: fair bill; good business. —STREATOR: FARM: Walter Brothers, Fred Owens, De Wolf and Oakley, and Captain Louis 9-15: fair business. —UNDER CANVAS: Moss Brothers' Shows 10-15: good business.

IDAHO.

BOISE.—PINNEY: Large and intelligent audience greeted Governor H. B. Hagley in Lecture 10. Boise Symphony Orchestra in concert 18. Hunt Pulls the Strings 19, 20. —CALDWELL: OPERA HOUSE: Hays Sisters, vaudeville 10-12: good business. —NEW HUNGALOW: Motion pictures with new orchestra packed house.

ILLINOIS.

AURORA.—GRAND: Bought and Paid For 12: two performances, to capacity business. Uncle Sam's Belles 14: to medium business. Hunt 8. Koch in The City 15 to fair business. Ward and Holke in A Rip on the Bank 16 to medium business. Kitty Gordon in The Enchantress 17 to good business. Dolly Dimple Girls 21. The Virginian 23. The Blindness of Vir- tue 24. Joe Howard 25. —VANDERBILT: Senator Francis Murphy, Beulah Forster and co.

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In Lena Rivera (tabloid). Fisher Sisters, Falls and Falls, Kelly and Lafferty 15-16. The Cow and the Moon (tabloid) 17-19: good bill and business all week.

CHAMPAIGN.—WALKER: Vanderville: All- Girl Show, Musical Electrical, Baker Weston and Leon, Caprice, Lewis and Mabel Harter 17-18. —Marsden and Delina Brothers 20-22. —VARSITY: Loved by a Maori Chiefless. —LYNCH: Annie Bowler's Fortune, Round to Oc- cur. A Prodigious Brother, Shickel. The Panama Canal, Literature and Love and other good films. —Lyon is used Sunday evenings by Em- manuel Episcopal Church for downtown meet- ings.

EAST ST. LOUIS.—AVENUE: Vanderville headed by Washburn, Kessler and co. in A 100 to 1 Shot, Eddie Kopy, Bang's Models, Con- way Duo, Ralph Gordon 16-20: good co. and fair houses. —LYRIC: Moving pictures 16, 17: some of first run pictures; excellent films to capacity houses. —HALL: Pictures and incidental vaudeville. Conditel Stock co. played On the Fron- tier to good house. —HOMER: Pictures, fair crowds. —ODRON: Photoplays and attractive pictures to large audiences.

BLOOMINGTON.—CHATTERTON: The Pink Lady 6: delighted capacity. Mutt and Jeff 10: fair co. and business. The Trail of the Lonesome Pine 13: packed fair business. Kitty Gordon in The Enchantress 14: delighted good business. Madame X 17: pleased fair business and night. —MAJESTIC: Running for Congress 6-8: good co. and business. The Flirting Prince 15-16: poor, to fair.

ELGIN.—GRAND: Minnie Palmer's tabloid musical attraction, Running for Congress, 13-16: pleased good business; musical numbers and chorus good. Vanderville 17-19. Robinson and La Favor, Arthur Hahn, Gordon, Eldred and co., Leo Filler, Dave Wood's Animal Actors; ex- cellent business. The Cow and the Moon (tab- loid) 20-24. —STAR: Helen Gardner's Cleo- neta 14, 15: good business; incidents effective.

DECATUR.—POWERS: The Great Divide 11: pleased a small house. The Trail of the Lonesome Pine 14: good co. and first-class busi- ness. Hays's Travel Pictures 15: small house. Madame X 16: two fairly good houses. The Paulist Choir 17: good house. Maude Adams in Peter Pan 18: house entirely sold out by mail orders before regular seat sale opened up.

URBANA.—ILLINOIS: A Spring Maid 5, and The Pink Lady 6: delighted large house. The Trail of the Lonesome Pine 13: pleased. Kitty Gordon in The Enchantress 14: delighted large house. Madame X 15: good co., to fair house. Lyman H. Howe's Travelogues 19. The Rose Maid 25.

MARIION.—ROLAND: Cornell-Price Stock Co. 9-15. The Maid and the Minister, My Dixie Girl, Cloverdale Farm, When Benben Comes to Town, St. Elmo, and On the Fron- tier; vaudeville between acts; good business. Return 24-30.

GALESBURG.—AUDITORIUM: Uncle Sam's Belles 15: good business and fair. The Lads of Elmer 16: See co. 17. A Begin- ning 24 and lasting two weeks the Kirk Brown Stock co. in The Wife, The Christian, Brown of Harvard, Camille, The Trophon, Northern Lights, Radles, The Two Orphans, Oliver Twist, and Othello. —STAR: Fred Benello and Sis- ter, Anthony and Bender, Hayes and Winn, Charles Ross and Holt Blanche.

PRINCETON.—APOLLO: Mutt and Jeff 17: pleased good business. The Girl at the Gate 25. Madame X 27.

STREATOR.—PLUMB: Bought and Paid For 10: two performances; large receipts in history of house. Mutt and Jeff to a fair-sized audience.

INDIANA.

MUNCIE.—WYOM GRAND: The Pink Lady 15: good house and good business and fair. The Lads of Elmer 16: See co. 17. A Begin- ning 24 and lasting two weeks the Kirk Brown Stock co. in The Wife, The Christian, Brown of Harvard, Camille, The Trophon, Northern Lights, Radles, The Two Orphans, Oliver Twist, and Othello. —STAR: Fred Benello and Sis- ter, Anthony and Bender, Hayes and Winn, Charles Ross and Holt Blanche.

CRAWFORDSVILLE.—MUSIO HALL: The Light Eternal 15: pleased. Pictures and vaudeville 14, 15: pleased good business. The Lads of Elmer 16: See co. 17. A Begin- ning 24 and lasting two weeks the Kirk Brown Stock co. in The Wife, The Christian, Brown of Harvard, Camille, The Trophon, Northern Lights, Radles, The Two Orphans, Oliver Twist, and Othello. —STAR: Fred Benello and Sis- ter, Anthony and Bender, Hayes and Winn, Charles Ross and Holt Blanche.

SOUTH BEND.—OLIVER: Rainer's Hunt Pictures 24-26. —AUDITORIUM: Wright Hunt- ington Stock co. in As a Man 9-15. The Wolf 16-22: business good. H. S. Sothen and Julia Marlowe in The Taming of the Shrew 13: delighted S. B. O.: played to blindest money of the season.

GOSHEN.—JEFFERSON: From the Manner to the Gross (moving pictures) 10-12: excellent to very small audience. —AORN Opera co. in Bohemian Girl 14: satisfying good business. Motion pictures 17-22. The Spring Maid (re- turn) 25.

ROCHESTER.—ACADEMY OF MUSIC: Servant in the House 11: pleased. —KAE-GER: Vanderville: Capitana and Lela: pleased big business. 10-15. —STAR: Moving pictures and vaudeville 16-18.

ANGOLA.—CROXTON OPERA HOUSE: Human Hearts 10: good co., to fair business. A College Town (local) 14: excellent performance, to a packed house. Seven Hours in New York 20.

HUNTINGTON.—HUNTINGTON: Human Hearts 12: played to fair business; pleased. Seven Hours in New York 15 to good business; excellent co.

HAMMOND.—Uncle Sam's Belles 15. Trux- ton King 16: good co.; pleased fair house. —ORPHEUM: Sunshine Trouse 18-19: excellent. Johnnie Wise 18-19: pleasing to S. B. O.

CONNEVILLE.—AUDITORIUM: The Spring Maid 14: pleased capacity business.

WABASH.—EAGLE: Seven Hours in New York 14: snappy attraction; fair business.

IOWA.

DUBUQUE.—GRAND: The Rose Maid 12: delighted a full house; Al. Shean divided honors with Miss Hales, Henrietta Crossman in The Real Thing 15: fair house; excellent perfor- mance. Adeline Thurston in The Love Affair 17: light business. —AORN Opera co. 27. —MAJES- TIC: Jack Gardner, Seven American-Florence

Trouse, Armstrong and Clark, the Great Rich- ards, Standfield, Hall and Clark, and Tylee and St. Clair Trio 10-12: good business. The Cal- arct Review, Coma, Downer and Willard, House- ley and Nicholas, Brittain and Blanchard, Ford Cousins, and Herman's Animals 13-15: pleased large houses. Kate Welch and Kitty Francis in The Frolics of 1912 17-19. —St. JOSEPH'S AUDITORIUM: Yvonne, the Violist, delighted a packed house in the Colosseum Colosse.

WATERLOO.—WATERLOO: The Countess Coquette 10: pleased fair business; Knox Wilson deserves special mention. The Rose Maid 11: Miss Hales in the title-role made decided hit. The Bohemian Girl 13: pleased fair business. Henrietta Crossman 14: good business; co. well received. Caroline White 15: Adelaide Thurston 21. —Th. Glipins 24-25. —MAJESTIC: Vanderville. Fay, Two Coolers and Fay, Sam Liebler in The Land of the World, Tylee and St. Clair Trio, the Wilton Sisters, and Frank Smith comprise the bill for the first half 17-20. —CRYSTAL: Moving picture (Shauhrman), a special St. Patrick's day.

BURLINGTON.—GRAND OPERA HOUSE: Knox Wilson and Vera Allen in Countess Coquette 18: pleased two fair houses. Mutt and Jeff 18. Rose Maid, with Miss Hales, 20. Trail of the Lonesome Pine 21. Jack Reaney Stock co. week of 25. Maude Adams in Peter Pan 24. —GARRICK: Rebuilt after the fire; opened 16. Fred Ireland and his Casino Girls, Ed. M. Gor- don, ceiling comedian Helen Stuart and Fred Hall, Winter Garden Four, and Garricksons.

FORT MADISON.—GRAND: Aborn Opera co. in The Bohemian Girl 25 to full house. Keokuk dam pictures 15: pleased. Mutt and Jeff 20. Countess Coquette 23. U. T. O. 24. Underlined Girl at the Gate.

CLINTON.—CLINTON: The Countess Coquette (return) 11: delighted good business. The Rose Maid 13: pleased. Business good. Mutt and Jeff 14: pleased good business. The Girl at the Gate 24. The Bohemian Girl 25.

GRINNELL.—COLONIAL: Franklin Stock co. The Town Marshal 10. The Tale Cowboy 11. The Kentucky Feud 12: ordinary attractions, to packed houses.

KANSAS.

TOPEKA.—GRAND: The Shepherd of the Hills 17. Washburn Dramatic Club present The Rocks from Indiana 18. Florence Webster in Nautilus Marietta 21. Paul J. Rainer's African Hunt Pictures 22. Everywoman 24-26. R. I. Jones, stage-manager at the Grand, has just been appointed correspondent to the T. S. M. P. Club.

COLUMBUS.—McGHEE'S: Lyman Howe's Pictures 4, as usual, pleased good business. Wol- ford Stock co. 10-15. Panama Musical Comedy co. 17-22. The Third Degree 24.

OTTAWA.—ROHRBAUGH: The Shepherd of the Hills 14: gave good performance, to fair business.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE: Spring Maid 17: packed the house and satisfied.

SOMERSET.—GEN: Madame Sherry 15: pleased good business. Shepherd of the Hills 19.

MAINE.

BRUNSWICK.—CUMBERLAND: Chicago Glee Club 13: excellent, to good house. Mar- cene Pearson and photoplays 17-22. —PAS- TIME: Photoplays; drawing good houses. —TOWN HALL: Bowdoin College Musical clubs 25.

BATH.—DREAMLAND: The Zevios Grace and Burnell, and photoplays 10-15: excellent, to large house. The Goldies, Irene and Bobby Smith, and photoplays 17-22.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and Rose Lee Joy to good business. Lillian Rus- sell 24. —LYRIC: Motion pictures to fair audi- ence. —PALACE: Motion pictures to capacity.

MASSACHUSETTS.

FALL RIVER.—SAVOY: For week 17-22 the Maller-Denison Stock co. presented Our New Minister, with Joseph Corner as Darius Starite, in which character he has starred for many seasons. Mr. Conyer gave an excellent per- formance of the character. —Carolina Elberta, Gus Forbes, Bernard Steele, Norman Wendell, Winona Bridges, and Margaret Johnson gave good support. Edgar Ballou made his first appear- ance with the co. 17. Lyman Alby returned to attendance. —Charles's Aunt 24-25. —ACADEMY: Strong bills; large attendance in spite of the Lenten season 15-19. The Grey, Harlett Trio, Anderson and Evans in On the Rocks, Merritt and Douglas, the Four Musical Ladies, Catherine Chaloner and co., Kate's Press Agent, Sanbers and Lee, Edwards Broth- ers, and Madame Densie and her Troupe of Edu- cated Cockatoos; satisfaction. —PULITAN: Still dark. —PREMIER: Opened Easter Mon- day. —EJOD: Ernest's Lilliputians, Morris and Clark, Irene and Bobby Smith, Onett, the Jules Levy Family, Eddie Howard, Myer and Sheldon, Bronson and Roth to good attendance 13-19.

HAVERHILL.—COLONIAL: The Three Baldwins, instrumentalists and singers, fair; Will Lacey in a few evolutions on bicycles, good; Hermonio Duo, violin and harp, and Ethel Clif- ford and her Romping Girls and Colliers, espe- cially good; 13-15 to large well-pleased audi- ences. Skinner, Kennedy and Heave Shearer and Dilworth, Keith and Bowers, and a Pathe Weekly, a special bill for Sunday evening 16 to good business. The Kemps, colored enter- tainers; Dan Harrington in ventriloquism, the Four Entertainers in songs and comedy, and a return engagement of Hadden, the Handcuff King to packed houses 17-19. —PROFRETIVE: Mayer Stock co. in E. C. Rose's The Rosary, Frank Robinson, house manager winning all the laurels in the character of Father Brian Kelly, a part created by him in the original produc- tion 11-12. —MAJESTIC: Photoplays and illu- minated songs 17-22. —JOEY NICKEL: Moving pictures 17-22. —SCENIC: Film plays and songs 17-22.

ATHOL.—ELLSWORTH: The Shepherd of the Hills 13: pleased excellent business.

MICHIGAN.

COLDWATER.—TIBBETS: Freckles 4 to capacity business; pleased. The Stamped 8 drew well and satisfied matinee and night. The Gamblers 10 to ordinary business. "Way Out West 16. The Florida (magical) 19. The Col- lege Singing Girls 20. The Shansons Musical Comedy co. 24-29. Choral Union 31.

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ANN ARBOR.—MAJESTIC: Paul Stephens and co., Brown and Barrow, in "The Girl and the Pearl," Le Roy, Harvey and co., De Moyer and Danis, Robert and Robert presents a dog drama, "A True Friend," 10-12. The Duke of Durham 12-15; good business; fair show.

MINNESOTA.

WINONA.—OPERA HOUSE: Henrietta Greenman in "The Real Thing" 11; pleased a large audience; no more delightful play has been seen here this season. Adelaide Thornton in "The Love Affair"; excellent co. and business. The Brooks Stock co. 23-30.

ROCHESTER.—METROPOLITAN: J. C. Rockwell's new Sunny South co. 11; pleased a good house. Adelaide Thornton in "The Love Affair" 13; excellent co.; pleased a good house. Vaudeville; moving picture 14-17.

FARIBAULT.—FARIBAULT: A Modern Eve 13; excellent co. and business. Sherman Kelly Stock co. 24, and week.

MISSISSIPPI.

TUPELO.—COMUS: Alton Packard, cartoonist (amusing Y. M. C. A.), delighted a fair audience 14. Motion pictures continue to draw good business here.

JACKSON.—CENTURY: Eddie Fay 10; pleased fair house. Paul Gilmore in "The Haycock" 11; light business. Louis Mann 29.

MISSOURI.

ST. JOSEPH.—TOOTLE: The Emma Bunting Stock co. 10-16; a delightful presentation in "The Storm Country"; with this piece the co. closes its engagement here, leaving as well-wishers all who have had the pleasure of witnessing their productions. Everywoman 27. LYCUM: Moving picture 14-17. PEPPER 10; was one of the treats of the season; the star and a good co. scored heavily with good business. Caroline White in "Concert 13"; was well received. Paul J. Rainey's African Hunt motion pictures drew well 19-21. Nautilus Marietta 22.

JEFFERSON CITY.—JEFFERSON: Miller and Moore; fair, the Bell Boy Don; fair, to good business. (Last half) Grace Huntington and co.; pleased. John A. Dower, fair, to good business. (First half) Vaudeville and pictures 9-15. (First half) Sings and Monstera, pleased. (Last half) Leonard Willard fair, to good business. STAR: Motion pictures; business good; pictures excellent.

HANNIBAL.—PARK: Paul J. Rainey's African Hunt pictures 10-12; good, to fair business. Mott and Jeff 15; pleased two good houses. Made Adams in Peter Pan 21. Rose Maid 22. New Star and the Majestic have entertained good crowds, bills and pictures good 10-15.

MONTANA.

BUTTE.—BROADWAY: The Rose Maid 13; pleased his house. Gwyn Love 22. Granstark 23. FAMILY: Chase and Lister Stock co. 19-22. The Chief of Police. EMPRESS: Another good bill brought capacity houses 8-14. Fuller and Dapine, Kyrahe Mr. and Mrs. Mark Murphy, Vilmos Westony, Marie La Verre, Oscar Hall and George Clark 15-23. Slavman Ali's Hoo Lee, Joe Kelsey, Holmes and Wells, the Major, and Phil Boy 23-29. EMPIRE: The Cleveland Opera co., indefinite; good business.

NEBRASKA.

FREMONT.—WALL: Holland and Holland, the Obertons, Paul Aelia and four reels of pictures week 10-15. Eckoff and Gordon and four reels of pictures 17-22. Manager Brust, of the Rose, sold out, and placed under new manager in charge of motion pictures.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: The Confederate Spy (local), under direction of Major Frank H. Keenan, delighted S. R. O. 14. Jack Denton, Grace Hughes, W. J. Rallo & Co., and pictures 15; good business. ORPHEUM: Ariel and Quartette, Leslie and the Three Synchophy Girls, and good pictures including Kalem's From the Manger to the Cross, 10-15; capacity. LYRIO: Meehan and Courtney, Challenger, Hurley and Hurley, and feature pictures 10-15. STAR: High-class pictures drew good business 10-15.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: The Torleya, cycle experts, easily claimed first honors 14 for daring and sensational work; the act elicited rounds of applause. Fuller, Pendle and Mack, vocalists of the re-time species; Baker and Titus, musically inclined, and Wilson and Thurston in "A Thanksgiving Turkey" were numbered among those for second place; others were Watson and Belmont and Tavers and Bellily in which Bits of stage and life were sketched; curtains, photoplay disclosed; 4r business. Screen play with The Last Blockhouse 11. The Mexican Spy, programme interspersed with vaudeville 15, and The Retreat from Moscow 17, as feature films; drew good house. Tyrone Power in Julius Caesar canceled. Giderline; Officer George Evans (Honey Boy) Minstrels. "Abby" Whamaley, manipulator of pasteboards at the box-office window on picture nights, left for Scottsdale, Pa., 16, where he engaged as an assistant surveyor. Sam Co., house treasurer, succeeds him. Good bills; independent releases continue to crowd J. VIL. BOHR.

WESTFIELD.—PLAYHOUSE: Within the Law 13; excellent co.; good house. Moving pictures 10-15. WESTFIELD: Moving pictures 10-15; capacity.

NEW YORK.

NIAGARA FALLS.—INTERNATIONAL: International Players co. (Stock) Bell of Richmond, a very pretty play, and witnessable large and well-pleased houses 10-15. CARRAOT: Continues vaudeville and moving pictures to large houses. Florence Rittenhouse, the formerly popular and capable leading woman with the International Players co., returns this week after

a short sojourn in New York city. The Carbo-tuesday Company gave its annual minstrel show 14. It was conceded to be the best amateur minstrel ever seen here.

GLIMS FALLS.—EMPIRE: Robert, Hayes and Robert, "Big Jack," the Boxing Kangaroo; Sorenstine Dug, Taylor and Fritz, Jack McCallide, Teddy Oshome's Pops, Oomer, Dima and Scott, 15; pictures 17-22; gave satisfaction, to crowded houses. FAIR: Dima and Thompson, European Dancers, Toury Basher, Gherrie Brothers, Clemenso Brothers, Fio Cushman's Strolling Singers, pictures 17-22; gave satisfaction, to crowded houses. Jack Oshon has been engaged to sing illustrated songs at the Park Sunday evenings.

NEWBURGH.—ACADEMY OF MUSIC: Bought and Paid For 13, to good business, pleasing performance. Noodles Fagan, Hal-linger and Reynolds, Frank Lamar, Joseph Remington and co., Herbert and William 17-19; pleased large house. COHEN: Boda and Crampton, Karrell Brothers, Guy Brothers pleased good business 13-15. Welcome and Welcome, Roland West, Clark and Beale, Kelo and Livingston, Maurice Woods 17-19; good business and performance.

SCHENECTADY.—VAN OURLER OPERA HOUSE: The Malley-Denison co. in "The Servant in the House" 17-22 to big business. The Blue Mouse 24-29. MOHAWK: The Gotham Producing co. presented Twelfth Night 17-22; the first stock presentation of Shakespeare ever given in the city; splendid scenic production and good business; excellent performance.

JOHNSTOWN.—GRAND OPERA HOUSE: The Sheehan English Grand Opera co. 1. presented Tales from Hoffman; excellent co. and performance to capacity; delighted audience. Green Stockings 11, with Eva Dennison and Stanley Dark in leading roles, amused a very large audience; excellent performance.

ELMIRA.—LYCEUM: The Pink Lady 22. MOZART: Hayden, Dunbar and Hayden, He Anos, Stayden and Hayden, and Wevlin and Nichols 17-19; large and well-pleased houses. MAJESTIC: Maximine Models, and Swan and O'Dee 17-19; good bill and business.

SYRACUSE.—EMPIRE: Maclyn Arbuckle in The Round-Up 17, 18 to large houses. RAS-TABLE: Get-Rich-Quick Wallingford 13-15; amused fair-sized houses. Mollie Williams co. 17-19; good performances and business.

CORNING.—OPERA HOUSE: Charles K. Champlin co. 10-15; excellent co.; pleased capacity houses. Green Stockings 26. Traveling Salesman 27. Tenebful Lar 28, 29. The Husk-Fishie co. 31-April 5.

SALAMANCA.—ST. ANDREWS: Stratton Players 10-15; fair co. and business. Polly of the Circus 13; excellent attraction; good business.

PENN YAN.—SAMPSON: Green Stockings 14, with Eva Dennison and Stanley Dark and a capable supporting co.; pleased fair house.

LYONS.—MEMORIAL: Eva Dennison and Stanley Dark in Green Stockings 13; fine attraction, to fair business; co. strong.

BATAVIA.—DELLINGER: The Fortune Hunter 13; pleased fair business.

WELLSVILLE.—BALDWIN'S: The Minister's Sweetheart 20.

HERKIMER.—GRAND OPERA HOUSE: Dark 15.

OHIO.

SPRINGFIELD.—FAIRBANKS: Excuse Me 13; pleased good audience. The Trail of the Lonesome Pine 24. Human Hearts 25. Officer 606 26. NEW SUN: Gotham Trio, Fields and Coco, Somers and Storck, Benjie Brown-ing, Musical Conservatory 17-22; pleased good patronage.

NEW PHILADELPHIA.—UNION OPERA HOUSE: Polly of the Circus 7; pleased good house. The Heart Breakers 12; played to full house. The Rose Maid 19. The Bohemian Girl 26.

PORTSMOUTH.—GRAND: Madame Sherry 9; fair co. to good business. Spring Maid 15; matinee and night; good business. Littlest Rebel 22. Three Twins 24.

SALEM.—GRAND OPERA HOUSE: The Great Pierce, magician, 11-13; to fair business. Howe's Travel Festival 25.

CIRCLEVILLE.—GRAND OPERA HOUSE: Mark Lee's Musical Comedy 18-15; pleased good houses. House dark week 17.

WARREN.—OPERA HOUSE: The Heart Breakers, to filled house, 15. The Old Homestead, to good business, 15.

PIQUA.—MAY'S OPERA HOUSE: The Passing Show, burlesque, 10, to good business; poor performance. The Rose Maid 14; excellent business; fair performance.

CHICAGO JUNCTION.—MASONIC TEM-PLE: The Lion and the Mouse 12; good co.; pleased good business.

BUCYRUS.—OPERA HOUSE: The Lion and the Mouse 14; excellent production and business. Buntz Pulls the Strings 25.

OKLAHOMA.

WALESTER.—BUBBY: A Butterfly on the Wheel to fine business 13. YALE-MAJESTIC: Inauguration pictures had capacity business 14.

LIBERTY: Motion pictures to fair business.

VICTOR: Motion pictures to capacity business.

MUSKOGEE.—HINTON: A Butterfly on the Wheel 13; poor co. and house. A Modern Eve 15; two small audiences.

OREGON.

SALEM.—GRAND OPERA HOUSE: Sebastian Burnett, tenor, assisted by Geraldine Monte-gore De Courcy, pianist, 8; excellent. Y. M. C. A. Minstrels 12. Miss Booth 13. BLIGH: Neary and Miller, singing and dancing; Perry and Harrison, blackface comedians, 9, 10, pleased good business. Calligan's Minstrels 11; 12 delighted S. R. O. Pictures. GLOBE: Melville Raymond, tenor soloist, and splendid pictures pleased; excellent business. WEX-FORD: Motion pictures, featuring Selig's The Millionaire Cowboy, pleased; fine business.

YE LIBERTY: Violet Wood, harpist, and pictures pleased; good attendance.

PENNSYLVANIA.

EASTON.—ORPHEUM: Within the Law 15; pleased, to S. R. O. The Girl of the Under-world 22. Tyrone Power in Julius Caesar 25. Eva Tanguay and vaudeville co. 26. Eika' Min-strois 27. ABLE OPERA HOUSE: Lee Valadon, Sticks and Allen, Lydia Yeomans-Titus, Arthur Sigby and Homer Miles and co. in On the Edge of Things 17-19; best one-act sketch that has appeared here this season, and was a decided hit. Billy and Edith Adams, Beniah De Busay, Carolina Comedy Four, Fred A. Le Duke and co., Adelyne Lowe and co., 20-22; capacity business.

READING.—ACADEMY OF MUSIC: Holy Week played havoc with audiences at this play-house, although the bookings were quite up to standard. The New Century Girls, a burlesque troupe of merit, played to fair business 18, with matinee. The olio was clever, as were the comedians, and the chorus was young and pretty. Mutt and Jeff 19, with regular-act matinee; business poor. HIPPODROME: Manager Koeney presented as a headliner the Four Readings, a quartette of local boys, who have won fame abroad, and drew well considering the season 17-22. It was accorded a very cordial reception.

HARRISBURG.—MAJESTIC: Weber and Fields with big co. to good business 15. Beside the stars, Frank Daniels and Beaulie Clayton, whose with no borrowed luster, as they were unique in their line. Lillian Russell lecture, How to Live to be a Hundred and Die Young, 17-22. Attendance. The New Century Girls 19; good business and show pleased. Eva Tanguay 20. Within the Law 24. Pennsylvania State College Theatians 25.

SCRANTON.—LYCEUM: Baby Mine 15, with matinee; co. and business excellent. POLI: Hubie Dickinson, Bolton and Eyredeen, Rae Fenton and her Yanks, Lada, Morris's Baboons, Harry Brooks and co., and Winslow and Striker 17-22; excellent, to big houses. CO-LUMBIA: The Auto Girls in Married for a Day 17-19; co. and business good. The Rosebuds 20-22; co. and business excellent.

LANCASTER.—FULTON: Rebecca of Sunnybrook Farm 17-19, with Edith Tallaferro and good co., pleased good-sized audiences. Arvine Players 20-22 in Tillie, a Menonite Maid. Within the Law (return) 25. COLONIAL: Gumbo Girls, 19; good business. Paul Asard Trio, Diver, and pictures 17-19; pleased large house. FAMILY: Dark 17-22.

WILLIAMSPORT.—LYCOMING: Station's U. T. C. 13 to large and enthusiastic audi-ence; good co. FAMILY: Specialties and motion pictures 17-22; drawing good-sized and ap-preciative audiences; large and clever bill throughout. Good audiences at latest and best film productions at the Lyric, Orpheum, Grand, City, and Hippodrome.

WILKES-BARRE.—GRAND OPERA HOUSE: Edith Tallaferro in Rebecca of Sunnybrook Farm 10-12; pleased good business. Baby Mine 14; good co. and business. Rainey's hunt pictures 17-22 drew large houses. Old Homestead 22. The Rosary 25, 26. Madame Nasimora in Belle Donna 25. Little Women 31, April 1.

WASHINGTON.—GLOBE: La Porte Stock co. 10-15; good co. and business; in When Hearts Are Young, That Girl Nora, The One Woman, La Porte Stock co. indefinite en-gagement. Maritana 25, 26.

HONESDALE.—LYRIC: Baby Mine 24, with matinee. Vaudeville and pictures 27-29. Baby Mine co. are resting here on account of Holy Week.

WEST CHESTER.—OPERA HOUSE: Uni-versity Girls 13; pleased capacity. Pictures and vaudeville 14-19; large business. Bought and Paid For April 1.

GREENSBURG.—ST. CLAIR: The Third Degree 15; good business. House dark Holy Week.

BUTLER.—MAJESTIC: Douglas Fairbanks in Hawthorne of U. S. A. 15; good attraction; capable co.; fair business.

POTTSVILLE.—FAMILY: Vaudeville 17-22; strong bill, to good business.

MEADVILLE.—ACADEMY: The Rose Maid 21.

CORRY.—LIBRARY: The Stratton Players opened a week's engagement 24.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Robert Em-mett (local talent) 17, 18 to capacity. Deter-relli and Gissando, the Huriera, Belle Wil-ton 19-22. COLONIAL: Charles Buckey and co., Fitzgerald and Odell, Nettie Carroll Trio, Kishi Jans, Raymond, Leighton and Morse, Alvin and Hahn 17-22. BIJOU: Good selection of Independents 17-22; good business all around.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Dustin Far-num and good co. in The Littlest Rebel 11; pleased large audience. Honey Boy Evans and his well-trained minstrels 12; big house; splen-didly entertained. Bought and Paid For 31, April 1.

TENNESSEE.

KNOXVILLE.—ST. AUBIN'S: Weber and Fields entertained capacity 12. Newlreds and their Baby 13 failed to please small house. BIJOU: Seminary Girls is satisfactory good business week 17. Frank Rogers and associates have purchased the lease on the Biloc from Jake Wells and Fritz Staub. This places the manage-ment of the Grand vaudeville house, the Gay picture house and the Biloc all under the same management.

CHATTANOOGA.—LYRIC: Weber and Fields in Hoker-Pokey pleased good business 11. Madame Sherry 10. Harry Lauder 20. BIJOU: The Seminary Girl pleased good business 10-15. Mr. Green's Reception 17-22.

TEXAS.

EL PASO.—EL PASO: Alabama Minstrels 11; topeheavy and well pleased house. Madame

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Nordica gave a delightful concert 12 to S. R. O. Prices of To-night 15, 16; large advance sale. Introduce Me 19, 20. Missouri Girl 24, 25. CRAWFORD: Glass Stock co. still playing to crowded houses. Week of 9 plays were Billy and The New Dominion. These are strong to some fine attractions. THE ALAMO: Picture show; opened 18. This house has recently been built and everything points to big business. Madame Nordica spent several days in El Paso this week and made a trip to Juarez, the revolu-tionary town across the border from El Paso, and ate chili con carne and frijoles in the market place in Juarez, and also visited the curia, where she had quite a chat with Mexican out-

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diers and prisoners. She was given a reception by society of the city.

SAN ANTONIO.—GRAND OPERA HOUSE: Neil O'Brien's Minstrels 8; splendid; good singing; business only fair. The Kiss Waltz 9, 10, with Valeria Buratt, played to fair business. This was Miss Buratt's first visit here, and to say that she made a hit is putting it very lightly. Fritz Schell in The Love Wager 12, 13 pleased those who saw it; music pretty; acting good; stage setting correct. The season is drawing to a close, there being only three more attractions to appear at the Grand, Madame X 16, Louis Mann in Elevating a Husband 17, 18, and Paul Gilmore in The Harve.

PALESTINE.—TEMPLE: The Stumbling Block 15; small house; pleased.—LYRIC (M. P. V.): Arizona Cowboy Quartette 10-12; good houses; pleased. Boyd and St. Clair 13-15; good houses; pleased.—MAJESTIC (M. P. V.): Southern Honey Boy Minstrels 14; two performances; S. H. O.; pleased. Talking pictures 15 pleased. Albert Taylor Stock co. 16, 17, Murphy Tent Show week 17.

WICHITA FALLS.—MAJESTIC: Four high-class vaudeville acts 10-12 pleased good houses. Al. G. Field's Minstrels 13 pleased capacity house. Vaudeville 14, 15.—Al. G. Field and co. were entertained after the show at Elks Club with lunch and smoke.

DEWIDEN.—OPERA HOUSE: The Third Degree 14 played to fair business. Neil O'Brien's Show 24.—BROOKSTONE: Musical stock and pictures, to increasing good business. Five picture shows, playing to packed houses.

PLATONIA.—OPERA HOUSE: The Microbe of Love, by home talent; packed house; best of satisfaction. Little Buffalo Show (under canvas) week 16.

CLARKSVILLE.—OPERA HOUSE: The Third Degree 11 to fair house; pleased.

UTAH.

LOGAN.—NIBLEY HALL: Graustark 14 played to large and delighted audience; co. excellent. Notably good work by Joseph Herbert and Roy Brigid.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Winifred St. Clair co. week 13 in Girls, The Turning Point, Mrs. Temple's Telegram, Cutest Girl in Town, Little Gray Lady, The Road to Yesterday, Way Down South, Thorns and Orange Blossoms; fine co.; poor business.

BARRE.—BIJOU: Winifred St. Clair co. 17-22 in Mrs. Temple's Telegram; fair house; very ordinary performance. Shean Grand Opera co. 23, Madame Sherry 27.

ST. ALBANS.—OPERA HOUSE: Dark 19.

VIRGINIA.

CHARLOTTESVILLE.—JEFFERSON: Spring Maid 11; excellent; good business. Aborn Opera co. in li Trovatore 15; fair business. Officer 606 17; co. and business good.

WEST VIRGINIA.

HUNTINGTON.—HUNTINGTON: Margaret Illington in Kindling 12; excellent co. and performance; deserving of better patronage. The Spring Maid 14 pleased good business. The Little Rebel 21.—HIPPODROME: Seven Buster Brown Girls, Loraine McNeal, Howard Wolf, Powers Brothers, the Great Calvina, Jim Lawler, Lottie Dwyer, and Monahan to good business week 10.—PLACADE: The Aubrey Stock co. East Lynne and The Razzed Princess week 10; ordinary business.

CHARLESTON.—BURLING: Weber and Fields 14 pleased capacity. The Littlest Rebel 20.

FAIRMONT.—GRAND OPERA HOUSE: Keyes Sisters Stock co. in repertoire 24-5.

WISCONSIN.

RACINE.—RACINE: Bought and Paid For 15; fine co. and one of the treats of the season; large business at two performances. Our Wives 23. The Virginian 24. Majestic, Grand, Orpheum, Bijou, Amuse, Lyric, Gem, and Casino, moving picture houses, all doing well. The Labor Temple has been leased by Thomas F. Keyes, of Chicago, for a team of years. Will be named the White House and devoted to vaudeville and moving pictures. Opening will be early in April.

BELOIT.—WILSON: The Only Son 13; splendid co.; capacity. Mikado 14, 15 (local); good business.—GRAND: M. P. and vaudeville 17-22; capacity.—LYRIC: M. P.; good business.—DIXIE: M. P.; excellent business. The Orpheum has closed its doors after two weeks of musical comedy, under the management of Harry How. Poor business the cause.

JANESVILLE.—MYERS GRAND: U. T. C. 10; fair business. The Only Son 14, with Thomas Ross and excellent co. business fair. Howe's Sisters 24, 27.—LAFOLLE: Vaudeville; Flo Kelly, Lofus and Lofus in A Reno Divorce Case, Green and Green 10-12. Marie Genaro, Penner and Fox, Wolf and Lee 14-16.

EAU CLAIRE.—GRAND: Frolics of 1912 pleased big houses 11-15. Fun in a Shoe Store 14, 15 to big business. Howe's pictures 16, 17 drew full houses.

LACROSSE.—LACROSSE: Henrietta Crossman in The Real Thing 12; good house; audience pleased.

WYOMING.

LARAMIE.—OPERA HOUSE: Dark.—EM-PRESS: Continues to good business.

CANADA.

SASKATOON.—SASK.—EMPIRE: Frank O. Miller presented The Girl from Tokio 10, 11 to very good business. Closed 12. Mac Taylor, of Scotland, and John Haynes, a local man, met in a boxing contest 13; the Scot knocked Haynes out in the tenth round. Ivan Wright presented The New York comedy, The Bachelor's Baby, 14, 15 to capacity houses. May Robson 17, 18. Closed 19, 20. Fred Byers in The Girl and the Drama 21, 22.—SHERMAN STAR: The Winnipeg Stock co. held the boards week 10 to good business; re-engaged for week 27.—It is reported that J. A. Robillard will erect a \$25,000 theater south of the King George Hotel.

REGINA.—SASK.—REGINA: Julia Clifford and co. gave excellent production of The Balkan Princess 6, 7 to capacity.—ORPHEUM: Vaudeville 10, 11, including Belle Baker as headliner, whose character songs greatly pleased. Others were Harry Leighton and co. in Get-Away-Quick Duban, Mlle. Lorette, Wood and Wyde, Doe

O'Neill, and Ishikawa Brothers; good business. The Bachelor's Baby 12, 13 pleased fair business. The Girl and the Drummer 19. May Robson 20-22. The Bosary 26. The Rose Maid 27, 28.

CALGARY.—ALTA.—SHERMAN GRAND: May Robson was very warmly received in A Night Out 10-12 by the many friends she made on her former visit; good business.—ORPHEUM: Van-ville; excellent bill, headed by Belle Baker, 13-15; big business.—EMPIRE: Pantages vaudeville 13-19; very good bill; big business.—LYRIC: The Toronto Stock co. 10-15 in Cousin Kate; Grace Aylesworth was welcomed back to the east; she and Ed Hearn gave excellent performances; good business.

OTTAWA.—ONT.—RUSSELL: Raymond Hitchcock in The Red Widow 13-15 pleased very large audiences; curtain calls were frequent. Mr. Hitchcock's speech was an entertainment in itself. Officer 606 20-22.—DOMINION: At each performance 17-22 Anna Scott and Harry Keane in Drifting scored hit. Others on the bill were Laughlin's Dogs, Charles Drew and co., Bernivice Brothers, Albert O. Cutler, Ernie and Ernie, and John E. Hazard.

HAMILTON.—ONT.—GRAND: Raymond Hitchcock in The Red Widow 10, 11; big business. Baby Mine 12; good business. Shepherd of the Hills 13-15; good business.—TEMPLE: Vaudeville; capacity.—Theodore Martin, a former Hamiltonian, as Captain Romanoff in Red Widow, received big ovation and repeated curtain calls both nights.

HALIFAX.—N. S.—ACADEMY OF MUSIC: Academy Players commenced sixth month of their engagement 17 in Trince Chap. Sidney Toler again scored as the hero, and Anna Doherty, who is probably the youngest leading woman in stock anywhere, made a pronounced success as Claudia. Brewster's Millions 24.

PETROLIA.—ONT.—VICTORIA OPERA HOUSE: W. L. Stewart and co. in Mrs. Temple's Telegram 17 pleased full house. Mr. Stewart is an old Petrolia boy and is very popular here.

ST. JOHN.—N. B.—OPERA HOUSE: St. Joseph Society (local) in Kathleen Mayourness 17, 18; large houses. City Cornet Band (local) in Uncle Tom's Cabin 23, 24.

BRIEF OF LATE REPORTS

California, Fresno, Barton: William H. Crane in When a Senator Keeps House 5. The Concert featuring Leo Dittichstein and Isabel Irving 8. Adeline Genes 14. The Siren 15. Merry Widow 20.

Connecticut, Meriden, Poll's: Within the Law (return) 6. Little Women 10. Milestones 13. Georgia, Milledgeville, Grand: The Girl from Rector's 1. The Goose Girl 8. Newsworld and Their Baby 10.

Illinois, Canton, Varieties: Vaudeville 6-9. Hayward Sisters, Clayton and Lennie, Jerald E. Griffin, and Menlo Moore's Dancing Stars.

Indiana, Warsaw, Eagles: Miss Blanche from Starland 7.—Pera, Wallace: Light Eternal 7. Miss Nobody from Starland 8. Aborn Opera co. 11. Seven Hours in New York 13.—Vincennes, Grand: Bohemian Girl 9. Divorce Question 12. Girl at the Gate 20.

Iowa, Grinnell, Colonial: Aborn Grand Opera co. in The Bohemian Girl 8; S. R. O. Kansas, Lawrence, Bowersock: Adelaide Thurston in The Love Affair 4.

Kentucky, Owensboro, Grand: The Trail of the Lonesome Pine 7. A Western Girl 11.—Henderson, Park: Baby Mine 14. Newsworld and Baby 21. Harry Lander 22.

Massachusetts, Northampton, Academy: Northampton Players in Wildfire 12. Reopens 24 in The Man from Home.—Lowell, Opera House: The Lonesome Stock co. in Ramble week 1. Playhouse: Drama Players in The Frolics and a week. Merrimack Square: Grace Young and co. in No Questions Asked. Granville and Mack. Gene and Arthur, Merrill and Hilton. Keith's: A Cabaret in Kidland, the Langhams, Barto and Clark. Archer and Carl. Second Street: The Minstrel Four, Maud De Lara, Olie Johnson.

Missouri, Fulton, Pratt's: The Shepherd of the Hills 6. Intercollegiate oratorical 7. Loman H. Howe 8; matinee and night. Lecture Course 12. New York, Danville, Hickman: The Fortune Hunter 11. Moving pictures.—Bath, Liberty, Minstrels 25.

Ohio, Bucyrus, Opera House: Brewster's Millions 11. Lion and the Mouse 14. Bunty Pulls the Strings 25. Home talent 31.

Oklahoma, Chickasha, Kox: Moving pictures 14. Majestic: Moving pictures and vaudeville 14.

Pennsylvania, Erie, Majestic: Eva Tanguay (matinee and night) 12. Madame Sembrich 14. The Heart Breakers 15 (matinee and night). Dark Holy Week. Easter week. Aborn Opera co. in repertoire. Park Opera House: Easter Monday the return of Pearl Stock co. headed by Alfred Webster and Pearl Lewis. Colonial: Closed as a vaudeville house, and Manager Weschler will move to the Columbia. Harry Rego, Thornton Frell and co., Lander Brothers, O'Neil Sisters (three), Burckhead, Burns and Bartlett, Shriner and Richards 17. Eleventh Street: Opening of new Eleventh Street Theater Easter Monday night with a musical comedy, under personal direction Lewis J. Morton. In The Belle of New York.

South Carolina, Greenville, Grand Opera House: The Thief 6. Littlest Rebel 7. Texas, Victoria, Hauschild: The Prince of To-night 11. The Harve (Paul Gilmore co.) 17. Vermont, Rutland, Shrine: Sheehan's English Opera co. in li Trovatore 13. Deekstader's and Primrose's Minstrels 25. Opera House: Clara Turner Repertoire week 10.

West Virginia, Bluefield, Elks: Officer 606 7. Helen Grace Stock co. 10-15 in Madame X. White Sister, Beverly of Graustark. Three Weeks. The Chorus Lady.—Clarkburg, Robinson Grand: Blanche Ring in Wall Street Girl 8. Rosary 19. Margaret Illington in Kindling 12. Little Blue Blue 14. Littlest Rebel 17. Howe's pictures 18. Third Degree 26.

NEW THEATERS

Plans for a three-story theater on the southeast corner of Broadway and Eighty-first Street, this city, were filed by the Fulton Building Company. Thomas W. Lamb, the architect, estimates the cost at \$150,000.

The old one and two story shacks on the northeast corner of Broadway and Thirty-seventh Street, this city, are to give way to a new twelve-story office building and theater. A company headed by Harry Fischel acquired a twenty-one year lease of the property from the Hobart Estate Company of San Francisco, the transaction involving \$2,500,000. The new house is intended for the legitimate in drama.

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Seven Consecutive Seasons, HENRY B. HARRIS' Attractions. "The Lion and the Mouse," "The Third Degree," "The Traveling Salesman" (Boston engagement), Rose Stahl in "The Chorus Lady," "The Commuters," "The Country Boy" (Boston engagement), and "The Quaker Girl." Nine Consecutive Seasons, General Press Representative, Pain's Summer Fireworks Spectacles.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Cedar Rapids, Ia., 26, Des Moines 27, Sioux City 28, Omaha, Neb., 31-April 1, Lincoln 2, St. Joseph, Mo., 3, Topeka, Kan., 4, Wichita 5, Denver, Colo., 7-9.

ALLISS, GEORGE (Lieber Co.): Philadelphia, Pa., Feb. 24—Indefinite.

BABY MINE (Eastern: Wm. A. Brady Ltd.): Newark, N. J., 26, Bloomington 27, Sanbury 28, Canton 31, Lock Haven April 1, Williamsport 2, Mt. Carmel 3, Ashland 4, Shenandoah 5, Freeport 7, Mauch Chunk 8, Allentown 9.

BABY MINE (Wm. A. Brady, Ltd.): Montreal, Can., 23-29.

BACHELOR'S HONEYMOON (Giles and Bradfield): Artesia, N. Mex., 20, Roswell 27, Clovis 28, Amarillo, Tex., 29.

BARRIERS BURNED AWAY: Rochester, N. Y., 24-29.

BATES, BLANCHE (Charles Frohman): Poughkeepsie, N. Y., 27, Syracuse 28, 29, Chicago, Ill., 31-April 12.

BEN-HUR (Klaw and Erlanger): St. Louis, Mo., 24-29, Cincinnati 31-April 5.

BILLY THE KID (William Wood): Worcester, Mass., 24-26, Springfield 27-29.

BIRD OF PARADISE (Olivier Morosco): Philadelphia, Pa., 24-April 6.

BLAIR, EUGENIA (G. H. Nicolai and Adelaide Francis): Chicago, Ill., 9-29.

BLINDNESS OF VIRTUE (William Morris): Milwaukee, Wis., 23-29, St. Louis, Mo., 30-April 5.

BIRD BIRD (Messrs. Shubert): Buffalo, N. Y., 24-29, Rochester 31-April 7-9.

BOUGHT AND PAID FOR (William A. Brady): New Haven, Conn., 24-29, Bridgeport 31-April 2, Elizabeth, N. J., 3, New Brunswick 4, Perth Amboy 5, Baltimore, Md., 7-12.

BOUGHT AND PAID FOR (William A. Brady): Milwaukee, Wis., 24-29.

BOUGHT AND PAID FOR (William A. Brady): Charleston, S. C., 31-April 1.

BOUGHT AND PAID FOR (William A. Brady): Pittsburgh, Pa., 24-29, West Chester April 1.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Danville, Va., 26, Greensboro, N. C., 27, Durham 28, Tarboro 29, Rocky Mount 31, Wilmington April 1, Fayetteville 2, Raleigh 3, Wilson 4, Elizabeth City 5, Newport News, Va., 7, Petersburg 8, Fredericksburg 9.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Salt Lake City, U., 24-29, Denver, Colo., 31-April 6.

BURKE, BILLIE (Charles Frohman): Chicago, Ill., 17-29, St. Louis, Mo., 31-April 5.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Walter): Little Rock, Ark., 25, 26, Memphis, Tenn., 27, Decatur, Ill., 31.

CARTER, MRS. LESLIE (John Cort): Kalamazoo, Mich., April 1, Battle Creek 2, Lansing 3, Jackson 4, Ann Arbor 5, Detroit 6-12.

CHEERY, ARTHUR AND MARY DOBO (Charles Frohman): Boston, Mass., March 24-April 5.

CITY THE (United Play Co.): St. Louis, Mo., 23-29, Peoria, Ill., 30, 31.

COHAN, GEORGE (Cohan and Harris): Chicago, Ill., March 24—Indefinite.

COLLIER, WILLIAM (Low Fields): Newark, N. J., 24-29, New York city 31-April 5, Chicago, Ill., 4—Indefinite.

COMMON LAW (H. Woods): Detroit, Mich., 23-29, Akron, O., April 7-9.

CONCERT (David Belasco): Oakland, Cal., 24-27, San Jose 28, Sacramento 29.

CONFESSION, THE: Racine, Wis., 30, Hannibal, Mo., April 8.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—Indefinite.

COUNTY SHERIFF (Wee and Lambert): North Bay, Ont., Can., 26, Halesbury 27, New Leeds 28, Cobalt 29, Sudbury 31.

CRANE, WILLIAM H. (Joseph Brooks): Portland, Ore., 23-26, Aberdeen, Wash., 27, Tacoma 28, Seattle 30-April 5, Victoria, B. C., Can., 7, Vancouver 8.

CROMAN, HENRIETTA (Maurice Campbell): Peoria, Ill., 27, Galesburg, Ill., 28, Aurora 29, Peru, Ind., April 1.

DAUGHTER OF HEAVEN (Lieber Co.): Norfolk, Va., 24-29, Richmond 27-29.

DIVORCE QUESTIN (Rowland and Clifford): Chicago, Ill., 17-29.

DREW JOHN (Charles Frohman): Denver, Colo., 24-29, Colorado Springs 31, Cheyenne, Wyo., April 1, Salt Lake City, U., 3-5.

EVERYMAN (Lieber Co.): New York city 10-29.

EVERYWOMAN (Henry W. Savage): Detroit, Mich., 24-29, Rochester, N. Y., 31-April 2.

EVERYWOMAN (Henry W. Savage): Topeka, Kan., 24-26, St. Joseph, Mo., 27-29, Des Moines, Ia., 31-April 5, Vancouver 4-6.

EXECUTE ME (Henry W. Savage): Winchester, Ky., 26, Frankfort 27, Owensboro 28, Evansville, Ind., 29, Vincennes 31.

EXECUTE ME (Henry W. Savage): Hutchinson, Kan., 26, Salina 27, Abilene 28, Topeka 29, Kansas City, Mo., 30-April 5, St. Louis 6-12.

FARRAR, DOUGLAS (Cohan and Harris): Buffalo, N. Y., 24-29.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 11—Indefinite.

FAVERHAM, WILLIAM (Leonard J. Gallagher): Chicago, Ill., 24-April 5.

FILKINS, GRACE: Washington, D. C., 24-29, Atlantic City, N. J., 31-April 5.

FINE FEATHERS (H. H. Frazee): Johnston, Pa., 26.

FISKE, MRS. (Harrison Grey Fiske): Washington, D. C., 24-29, Baltimore, Md., 31-April 5, Charlottesville, Va., 7, Richmond 8, Lynchburg 9.

FIVE FRANKFORTHES (Messrs. Shubert): New York city March 3—Indefinite.

FOOL THERE WAS (G. D. Johnstone): Columbus, O., 24-26, Akron 27, 28.

FORTUNE HUNTER (Monte Thompson): Lyons, N. Y., 26, Palmyra 28, Penn Yan 29, Hamilton 31, Oneonta April 2, Kingston 5, Middleburgh 6.

FORTUNE HUNTER (Cohan and Harris): Atlanta, Ga., 24-29.

FORTUNE HUNTER (Cohan and Harris): Philadelphia, Pa., 24-29, Paterson, N. J., 31-April 5.

FRECKLES (Central: A. G. Delamater): Mt. Clemens, Mich., 26, Tecumseh 27, Ypsilanti 28, Charlotte 29, Adrian 31, Napoleon, O., April 1, Rucous 2.

FRECKLES (G. D. A. G. Delamater): Ferdinand, Fla., 26, Daytona 27, New Smyrna 28, Deland 29.

FRECKLES (Eastern: A. G. Delamater): Naperville, Ind., 26, Laporte 27, Valparaiso 28, Kokomo 29, Frankfort 31.

FRECKLES (Southern: A. G. Delamater): Lynchburg, Va., 27, Charlottesville 28, Petersburg 29, Annapolis, Md., April 1.

GARDEN OF ALLAH (Lieber Co.): Springfield, Mass., 24-29, Baltimore, Md., 31-April 12.

GEORGE, GRACE (William A. Brady): New York city March 31—Indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Paterson, N. J., 24-29.

GET-RICH-QUICK WALLINGFORD (Harold Ashton): Sydney, Australia, March 15—Indefinite.

GHOST BREAKERS (Maurice Campbell): New York city March 3—Indefinite.

GILMORE, PAUL (Wm. F. De Vere): Dallas, Tex., 26, Greenville 27, Denison 28, Durant, Okla., 29, Ardmore 31.

GIRL AND THE DRUMMER (Fred Br.): Dundas, Ont., Can., 27, Prince Albert 29.

GIRL AND THE TRAMP (George L. Barton): Dayton, O., 27-29, Columbus 31-April 2, Youngstown 3-5, Cairo, W. Va., 7, W-Union 8, Tunnelton 9.

GIRL AND THE TRAMP (Fred Br.): Northwood, N. Dak., 29.

GIRL FROM BROOKLYN (S. A. Mitchell): Shelby, Ia., 26, Adrian, Minn., 27, Jackson 28, St. James 29.

GIRL FROM TOKIO (Frank O. Hiller): London, Ont., Can., 25.

GIRL OF THE MOUNTAINS (Wee and Lambert): Norfolk, Neb., 26, Hartington 27, Wayne 28, Le Mars, Ia., 29, Remsen 30, Cherokee 31.

GIRL OF THE UNDERWORLD (Wee and Lambert): Sunbury, Pa., 27, Shamokin 28, Harrisburg 29, Lewistown 31.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—Indefinite.

GOOSE GIRL (Baker and Castle): Laurinburg, N. C., 26, Rockingham 27, Shelby 28, Concord 29, Statesville 31.

GOVERNOR'S LADY (Belasco and Elliott): Newark, N. J., 24-29, Baltimore, Md., April 7-12.

GRAUSTARK (United Play Co.): Hampton, Mont., 26, Missoula 27, Sandpoint, Ida., 28, Kallispell, Mont., April 1, Belton, S. Great Falls 5, Calgary, Alta., Can., 7-9.

HACKETT, NORMAN (Stair and Nicolai): Davenport, Ia., 29.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—Indefinite.

HODGE, WILLIAM (Lee Shubert): Cleveland, O., 24-29.

HILLINGTON, MARGARET (E. J. Bowes): Brooklyn, N. Y., 24-29, Philadelphia, Pa., March 31-April 12.

IN OLD KENTUCKY (Litt and Dingwall): Toronto, Can., 24-29.

IRVING, MAY (Lieber Co.): Boston, Mass., March 24—Indefinite.

IRON DOOR (John Cort): Chicago, Ill., March 9—Indefinite.

IRVING PLACE (Rudolf Christians): New York city March 7—Indefinite.

IRWIN, MAY (Lieber Co.): New York city Feb. 24—Indefinite.

JOSEPH AND HIS BROTHERS (Lieber Co.): New York city Jan. 11—Indefinite.

KINDLING (United Play Co.): Evansville, Ind., 26, Robinson, Ill., 27, Vincennes, Ind., 28, Washington 29, West Baden 30, Bedford 31, Linton April 1, Rockville 2, Frankfort 3, Elwood 4, Huntington 5, Ft. Wayne 6, St. Marys, O., 8, Greenville 9, Ft. Pike 10.

KISMET (Harrison Grey Fiske): Boston, Mass., March 24—Indefinite.

KOON, HUGO B. (United Play Co.): Danville, Ill., April 8, Peoria 6-9.

LADY FROM OKLAHOMA (William A. Brady): Chicago, Ill., March 9-April 5.

LIGHT KENTUCKY: Peoria, O., 28, 29.

LION AND THE MOUSE (United Play Co.): Hicksville, O., 26, Bryan 27, La Grange, Ind., 28, Elkhart 29, Noblesville April 1, Tipton 2, Alexandria 3, Franklin 4, Bedford 5, West Baden 6, Washington 7, Vincennes 8, Olney, Ill., 9.

LITTLE WOMEN (William A. Brady): New York city 10-29, Wilkes-Barre, Pa., 31-April 1.

LORRAINE, ROBERT (Lieber Co.): Detroit, Mich., 24-29.

MADAME X (Laura Frankau): Princeton, Ill., 27, Mendota 28, Ottawa 29, Streator 30, La Salle 31, El Paso April 1, Dixon 2, Sterling 3, Rockford 4, Racine, Wis., 6, Kenosha 7, Belvidere 8, De Kalb 9.

MANCHESTER PLAYERS (Annie E. Hornsman): Chicago, Ill., March 17-April 12.

MANN, LOUIS (Werba and Luescher): Pine Bluff, Ark., 26, Monroe, La., 27, Vicksburg, Miss., 28, Jackson 29, Meridian 31, Selma, Ala., April 1, Birmingham 2, Chattanooga, Tenn., 3, Knoxville 4, Lexington, Ky., 5, Huntington, W. Va., 7, Charleston 8, Clarksburg 9.

MANN'S FRIENDS (Lieber Co.): New York city March 24—Indefinite.

MANTRELL, ROBERT B. (Wm. A. Brady): Hartford, Conn., 24-29.

MAN WHO STOOD STILL (Solts Edwards): Atlanta, Ga., 24-29, Cartersville 31, Cedar-town 1, Rome 2, Talladega, Ala., 3, Tuscaloosa 4, Tupelo, Miss., 5, Memphis, Tenn., 6-12.

MARRIED IN HASTE (J. E. Irving): Delavan, Wis., 26, Lake Mills 28, Portage 29, Columbus 30, Beaver Dam 31, Cambria April 1, Baraboo 2, Reedsburg 3, Wausau 4, La Crosse 5.

MASON, JOHN (Charles Frohman): New York city March 11—Indefinite.

MASTER MIND (Werba and Luescher): New York city Feb. 17—Indefinite.

MILESTONES (Klaw, Erlanger and Brooks): Rochester, N. Y., 24-29, Buffalo 31-April 5.

MILESTONES (Klaw, Erlanger and Brooks): New York city Sept. 17-March 29.

MILLER, HENRY (Klaw and Erlanger): St. Louis, Mo., 23-29, Grand Rapids, Mich., April 5.

MISSOURI GIRL (City: Norton and Rith): Peoria, Tex., 26, Odessa 27, Midland 28, Big Spring 29, Colorado 31, Sweetwater April 1, Snyder 2, Lubbock 3, Plainview 4, Tulsa 5, Amarillo 7, Dalhart 8, Guyton, Okla., 9.

MISSOURI GIRL (Eastern: Merle H. Norton): Northwood, N. Dak., 26, Hation 27, Portland 28, Maryville 29, Buxton 31, Reynolds April 1, Thompson 2, Hillsboro 3, Barnesville, Minn., 4, Alexandria 5, Melrose 7, Osakis, N. Dak., 8.

MORTIMER, LILLIAN (J. L. Veroner): Dayton, O., 24-26, Indianapolis, Ind., 2-29, Columbus, O., 31-April 2, Akron 3-5, Youngstown, 7.

MRS. WIGGS OF THE CARRAGE PATCH (United Play Co.): Chicago, Ill., March 23-April 5, St. Louis, Mo., 7-12.

NAZIMOVA, MME. (Charles Frohman): Reading, Pa., 26, Allentown 27, Wilkes-Barre 28, Easton 29, Utica, N. Y., 31, Syracuse April 1, 2, Ithaca 3, Rochester 4, 5.

OFFICER 666 (Cohan and Harris): Boston, Mass., March 10—Indefinite.

OFFICER 666 (Middle West: Cohan and Harris): Montreal, Can., 24-29.

OFFICER 666 (Southern: Cohan and Harris): Shenandoah, Pa., 26, Mt. Carmel 27, Easton April 4.

OFFICER 666 (Western: Cohan and Harris): Springfield, O., 26, Columbus 27-29.

O'HARA, FISKE (Augustus Pion, Jr.): Philadelphia, Pa., March 24-April 5.

OLCOTT, CHAUNCEY (Henry Miller): San Francisco, Cal., 24-April 5.

OLD HOMESTEAD (Frank Thompson): San Francisco, Cal., 24-April 5.

OLD HOMESTEAD (Frank Thompson): Akron, O., 24-29, Youngstown 27-29, Tarentum, Pa., 31, Atrobe April 1, Bushoro 2, Huntingdon 3, Altoona 4, Johnston 5.

O'NEIL, NANCE: New York city March 31—Indefinite.

OUR WIVES (Jos. M. Gaites): Janesville, Wis., 29, Watertown 31, West Point April 7.

PAIR OF COUNTRY KIDS (C. Jay Smith): Sturgeon, Mo., 26, Huntville 27, Moberly 28, Quincy, Ill., 30, Pleasant Hill 31, Nebo April 1, Winchester 2, Bowen 3, Carthage 4, Ft. Madison, Ia., 5, Burlington 6, Kahoka, Mo., 7, Memphis 8, Lancaster 9.

PHILLIPS, AL AND LEILA SHAW (Rowland and Clifford): Indianapolis, Ind., 24-29, Columbus, O., 31-29.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—Indefinite.

PRICE, THE (Marshall C. Bennett): Ellendale, N. Dak., 26, Oakes 27, Aberdeen 8, Dak., 28, Watertown 29, Brookings 31, Miller April 1, Pierre 2, Rapid City 3, Sturgis 4, Belle Fourche 5, Spearfish 7, Deadwood 8.

READY MONEY (H. H. Frazee): Boston, Mass., March 8—Indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Philadelphia, Pa., 24-29.

ROBSON, MAY (L. S. Sire): Winnipeg, Man., Can., 24-29, Duluth, Minn., 27-29, Washington, D. C., April 6-12.

ROMANCE (Messrs. Shubert): New York city Feb. 10—Indefinite.

ROBBY (Circuit: Rowland and Clifford): Kansas City, Mo., 23-29, St. Joseph 30, Omaha, Neb., April 3, Des Moines, Ia., 6.

ROSAHY (Gaskill and MacVitt): Waucoma, Ia., 26, Strawberry Point 27, Dyersville 28, Elmer 29.

ROUND UP (Klaw and Erlanger): Boston, Mass., 24-April 5.

ROYAL SLAVE (George H. Bobb): Iretion, Ia., 26, Paulina 27, Sutherland 28, Laurens 29, Storm Lake 31.

RUSSELL, ANNIE (Lawrence J. Anhalt): Brooklyn, N. Y., 24-29.

ST. ELMO (Robert Sherman): Pocatonton, Ia., 27, Dayton 28, Beloit 29, West Point April 7.

STAYING IN THE HOUSE (Merle H. Norton): Bardonia, Ky., 26, Glasgow 27, Franklin 28, Russellville 29, Springfield, Tenn., 31, Gallatin April 1, Lebanon 2, Murfreesboro 3, Shelbyville 4, Fayetteville 5, Lewisburg 7, Columbia 8, Lawrenceburg 9.

SHEA, THOMAS E. (A. H. Woods): Scranton, Pa., 24-29.

SHEPHERD OF THE HILLS (Gaskill and MacVitt): White Plains, N. Y., 26, Catskill 27, Saugerties 28, Poughkeepsie 29.

SHEPHERD OF THE HILLS (Gaskill and MacVitt): Bristol, Tenn., 26, Palmyra, Va., 2, Lynchburg 28, Charlottesville 29, Harrisburg 30.

SHEPHERD OF THE HILLS (Gaskill and MacVitt): Cleveland, O., 24-29, Chicago, Ill., 30-April 6.

SHEPHERD OF THE HILLS (Gaskill and MacVitt): Tecumseh, Neb., 26, Beatrice 27, Fairbury 28, York 29, Lincoln 31.

SILVER WEDDING (H. H. Frazee): Chicago, Ill., March 23—Indefinite.

SIS HOPKINS (W. D. Fitzgerald): Grand Rapids, Mich., 30-April 5.

SOTHERN, H. R. AND JULIA MARLOWE (Messrs. Shubert): Columbus, O., 27-29, Detroit, Mich., 31-April 5, Cleveland, O., 7-9.

STAHL, ROSE (H. B. Harris, Inc.): Boulder, Colo., 26, Ft. Collins 27, Greeley 28, Cheyenne, Wyo., 29, Salt Lake City, U., 31-April 2, Ogden 3, Reno, Nev., 4, Sacramento, Cal., 5, San Francisco 7-12.

STARR, FRANCES (David Belasco): Memphis, Tenn., 24-29, Nashville 27-29.

STOP THREE (Cohan and Harris): New York city Dec. 25—Indefinite.

STIMBLING BLOCK (Oscar Graham): Commerce, Tex., 26, Cooner 27, Paris 28, Blossom 29, Clarksburg 31, Bonham April 1.

SUNBONNET SUE (Ben Probst): Freehold, Pa., 26, Pottstown 29, Pottsville 30, Mahanoy City 31.

TAYLOR, LAURETTE (Olivier Morosco): New York city Dec. 20—Indefinite.

THELMA (Henry W. Link): Sigourney, Ia., 26, Eldora 28, Iowa Falls 29.

THEY (Cohan and McGillan): Washington, D. C., 24-29, Philadelphia, Pa., 31-April 5.

THIEF, THE: Rochester, N. Y., 27-29.

THIRD DEGREE (United Play Co.): Clarksburg, W. Va., 26, Weston 27, Rhineland 28, Morantown 29, Fairmont 31, Moonersburg, Pa., April 1, Donora 2, Monaca 3, Leechburg 4, Latrobe 5, Vandergrift 7, Kittanning 8, Indiana 9.

THIRD DEGREE (United Play Co.): Change, Kan., 26, Iola 27, Ottawa 28, Council Grove 29, Emporia 31, Michener April 1, Marion 2, Concordia 3, Downs 4, Osborne 5, Norton 8.

THURSTON, ADELAIDE (Francis X. Hope): St. Paul, Minn., 23-28.

TOP OF THE MORNING (Henry W. Savage): Boston, Mass., March 24—Indefinite.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Columbus, O., 25, 26, Cleveland 31-April 5.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Aurora, Ill., 27.



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TRUXTON KING (United Play Co., Inc.): Youngstown, O., 24-28, Canton 27, Zanesville 28, Lima 29, Cincinnati 30-April 5, Indianapolis, Ind., 6-12.

UNCLE TOM'S CABIN (Leon Washburn): Menominee, Minn., 26, Fairbault 27, Owatonna 28, Red Wing 29, St. Paul 30-April 5, Little Falls 7, Brainerd 8, Stanley 9.

UNCLE TOM'S CABIN (Wm. Kibbie): Pittsburgh, Pa., 24-29, Rochester, N. Y., 31-April 2.

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WALDMAN, EDUARD (E. C. Johnson): Horton, Kan., 26.
 WALLER, LEWIS (Victor Lewis): Chicago, Ill., 26.
 WATFIELD, DAVID (David Belasco): Cincinnati, O., 24-25.
 WHAT HAPPENED TO MARY (Lee Morrison Producing Co.): New York city March 24-Indefinite.
 WHIP, THE (Comstock and Gost): New York city Nov. 22-Indefinite.
 WHITE SLAVE (Robt. Campbell): Washington, D. C., 24-25.
 WHITESIDE WALKER (Walter Floyd): Washington, D. C., 24-25.
 WILSON, FRANCIS (John Cort): New York city March 24-Indefinite.
 WITHIN THE LAW (A. H. Woods): Atlantic City, N. J., 26-29.
 WITHIN THE LAW (A. H. Woods): New York city March 24-Indefinite.
 WOLF, THE (Jones and Crane): Needah, Wis., 27.
 WOMAN, THE (David Belasco): Baltimore, Md., 24-25.
 YRANK OF DISCRETION (David Belasco): New York city Dec. 25-Indefinite.

TRAVELING STOCK COMPANIES

ALLEN PLAYERS: Nelson, B. C. Can., 24-25.
 AUBREY (D. O. Hittner): Norristown, Pa., 24-25.
 BOULTON, EMMA: Kirksville, Mo., 23-25.
 BOYER, KENNY (William Morgan): Greensburg, Pa., 24-25.
 BROWN, KIRK (J. T. Macanley): Muncie, Ind., 24-25.
 BYERS, FRED (Walter Smith): Ponca, Okla., 24-25.
 CARLTON SISTERS (Varny and Montgomery): Somerset, Ky., 24-25.
 CHAMPLIN (Chas. K. Champlin): Geneva, N. Y., 24-25.
 CHAUNCEY-KRIFFER (Fred Chauncey): Mid-Gleason, N. Y., 24-25.
 CHICAGO (Charles H. Rosekam): Poughkeepsie, N. Y., 24-25.
 CORNELL PRIDE (W. S. Cornell): Marion, Ill., 24-25.
 DOYLE, EDWARD (Doyle Brothers): Saugerties, N. Y., 24-25.
 FLAG AND GILPIN: Benton, Ill., 24-25.
 HAYES, LOU (Associate Players): Adair, Ia., 24-25.
 KELLY, NORMAN (H. B. Sherman): Fairbank, Minn., 24-25.
 KRYE SISTERS (O. A. Keyes): Fairmont, W. Va., 24-25.
 LOCKE, THE (W. H. Locke): Cherokee, Okla., 24-25.
 LYNN, JACK: Webster, Mass., 17-29.
 MAHER, PHIL: Mt. Carmel, Pa., 24-25.
 NORTH BROTHERS: Henryetta, Okla., 24-25.
 O'BROCHT (Christy O'Brocht): Algona, Ia., 24-25.
 PICKETS, FOUR (Willis Pickett): Tampa, Fla., 24-25.
 ROBINSON, BOBBY (V. E. Clayton): Greensburg, Ind., 24-25.
 RUBE, RIBBER (J. W. Ruck): Waverly, N. Y., 24-25.
 SHANNON (Harry Shannon): Coldwater, Mich., 24-25.
 ST. CLAIR, WINNIFRED: Plattburg, N. Y., 24-25.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Co. B): Meers, Aborn, Richmond, Va., 24-25.
 ABORN ENGLISH GRAND OPERA (Co. A): Meers, Aborn, Richmond, Va., 24-25.
 ABORN ENGLISH GRAND OPERA (Co. B): Meers, Aborn, Richmond, Va., 24-25.
 ALMA WHERE DO YOU LIVE (Meyer and Burton): Hunter, S. C., 26.
 AUCTION PINOCHLE (Adolf Philipp): New York city Nov. 22-Indefinite.
 AUCTION PINOCHLE (Adolf Philipp): Chicago, Ill., March 31-Indefinite.
 BALKAN PRINCESS (Des Moines, Ia., 28, 29, 30, 31, 1913).
 BERNARD, RALPH (A. H. Woods): New York city Dec. 20-Indefinite.
 BLACK PATTI (H. Vossler): Chicago, Ill., 28-29.
 BOHEMIAN GIRL (Co. A, Meers, Aborn): Clinton, Ia., 26.
 BOHEMIAN GIRL (Co. B, Meers, Aborn): Clinton, Ia., 26.
 BRIAN, DONALD (Charles Frohman): San Diego, Cal., 25.
 BROADWAY JONES (Cohan and Harris): Minneapolis, Minn., 23-25.
 CARLE, RICHARD AND HATTIE WILLIAMS (Charles Frohman): Washington, D. C., 24-25.
 CHICAGO GRAND OPERA (Andrew Dineen): Portland, Ore., 31-April 5.
 CHOCOLATE SOLDIER (F. C. Whitney): Brooklyn, N. Y., 24-25.
 COUNT OF LUXEMBOURG (Klaw and Erlanger): Philadelphia, Pa., Feb. 24-March 29.
 COUNTRY COQUETTE (A. G. Delamater): Cedar Rapids, Ia., 27.
 DEBILY, GARY (Messrs. Shubert): New York city Feb. 6-Indefinite.
 DILLON AND KING MUSICAL COMEDY: Oakland, Cal., Indefinite.
 DRUNKEN MAIRIE (Baltimore, Md., 24-29).
 ELLING JULIAN (A. H. Woods): Cleveland, O., 24-25.
 FORTY-FIVE MINUTES FROM BROADWAY: Perry, Okla., 26.
 FLOYD, EDDIE (Western and Leachner): Davenport, Ia., 27.
 GIBBS, THE (Messrs. Shubert): New York city March 27-Indefinite.
 GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22-Indefinite.

GIRL AT THE GATE (Harry Askin): Streator, Ill., 28.
 GIRL OF MY DREAMS (Jos. M. Gaites): London, Ont., Can., 25, Penn Yan, N. Y., April 2.
 GORDON, KITTY (Jos. M. Gaites): Louisville, Ky., 24-25.
 GYPSY LOVE (A. H. Woods): St. Paul, Minn., April 2-5.
 HAPPY HOOLIGAN (Gus Hill): Cincinnati, O., 25-26.
 HEART BREAKERS (Mort H. Singer): Ottawa, Ont., Can., 25, 27.
 HITCHOOCK, RAYMOND (Cohan and Harris): Grand Rapids, Mich., 27.
 HOFFMAN, GRETCHEN (Morris Gost): Chicago, Ill., 23-April 5.
 HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6-Indefinite.
 KREATING AND FLOOD MUSICAL COMEDY: Portland, Ore., Indefinite.
 LEWIS, DAVE (Newland and Clifford): Memphis, Tenn., 24-25.
 LITTLE BOY BLUE (Henry W. Savage): Columbus, O., 25.
 MACDONALD, CHRISTIE (Woods and Leachner): Baltimore, Md., 24-25.
 MADAME SHERRY (Woods, Frase and Leachner): Selma, Ala., 27.
 MAN WITH THREE WIVES (Messrs. Shubert): Boston, Mass., March 10-Indefinite.
 MERRY COUNTESS (Messrs. Shubert): Philadelphia, Pa., 24-25.
 MERRY WIDOW (Henry W. Savage): Bakersfield, Cal., 26.
 METROPOLITAN GRAND OPERA (Guilla Gatti-Casazza): New York city Nov. 11-Indefinite.
 MODERN EVE (Eastern: Mort H. Singer): Pittsburgh, Kan., 26.
 MODERN EVE (Western: Mort H. Singer): Lawrence, Kan., 26.
 MODERN EVE (Western: Mort H. Singer): Lawrence, Kan., 26.
 MONTGOMERY, STONE AND ELISE JANIS (Charles Dillingham): New York city Oct. 28-Indefinite.
 MUTT AND JEFF (Co. A: Gus Hill): Nelson, B. C. Can., 25.
 MUTT AND JEFF (Co. B: Gus Hill): Peoria, Ill., 25.
 MUTT AND JEFF (Co. C: Gus Hill): Phoenixville, Pa., 25.
 MUTT AND JEFF (Co. D: Gus Hill): Buffalo, N. Y., 25.
 MUTT AND JEFF (Co. E: Gus Hill): Lewiston, Ida., 25.
 NAUGHTY MARIETTA (S. S. Mittenhal): Upland, Ill., 25.
 NEWLYWEDS (George Costan): Mayville, Ky., 26.
 NEWLYWEDS (Lester-Bratton Co.): Newberry, S. C., 26.
 NEWLYWEDS (Lester-Bratton Co.): Florence, S. C., 26.
 NEWLYWEDS (Lester-Bratton Co.): Charlotte, N. C., 26.
 NEWLYWEDS (Lester-Bratton Co.): Norfolk, Va., 26.
 OH! OUI! DEAPHINE (Klaw and Erlanger): New York city Sept. 30-Indefinite.
 PASSING SHOW OF 1913 (Messrs. Shubert): Kansas City, Mo., 23-25.
 PINK LADY (Klaw and Erlanger): Boston, Mass., 23-25.
 PRINCE OF PILEN (Henry W. Savage): San Francisco, Cal., 16-29.
 PURPLE ROAD (Jos. M. Gaites): New York city March 24-Indefinite.
 QUAKER GIRL (Co. B: H. B. Harris, Inc.): Indianapolis, Ind., 24-25.
 QUAKER GIRL (Co. B: H. B. Harris, Inc.): Omaha, Neb., 25.
 RED ROSE (John O. Fisher): New Orleans, La., 17-29.
 ROSE MAID (Co. A: Werba and Leachner): Urbana, Ill., 25.
 ROSE MAID (Co. B: Werba and Leachner): Hamilton, Ont., Can., 26.
 ROSE MAID (Co. C: Werba and Leachner): Woodstock, Ont., Can., 26.
 ROSE MAID (Co. D: Werba and Leachner): Peterboro 5, Brockville 7, Oshesburg, N. Y., 8.
 ROSE MAID (Co. E: Werba and Leachner): Saskatoon, Sask., Can., 24-25.
 SANDERSON JULIA (Charles Frohman): New York city Feb. 3-Indefinite.
 SEVEN HOURS IN NEW YORK (Messrs. Wee and Lambert): Jackson, Mich., 26.
 SEVENTH CHORD (George W. Lederer): Indianapolis, Ind., 27-29.
 SHEERAN ENGLISH OPERA: Carbondale, Pa., April 1.
 SIDNEY, GEORGE (A. W. Herman): Nashville, Tenn., 24-29.
 SMART SET (S. L. Dudley): Jersey City, N. J., 24-25.
 SMART SET (T. L. Cornell): Charlottesville, Va., 27.
 SPRING MAID (Co. B: Werba and Leachner): Coldwater, Mich., 26.
 SPRING MAID (Co. C: Werba and Leachner): Springfield, Ill., 26.
 SUN DODGERS (Law Fields): Cincinnati, O., 25-26.
 SUNNY SOUTH (J. C. Rockwell): Barron, Wis., 26.

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FOILED IN THEIR SCHEME

George E. Chisholm and J. C. Armstrong, actors from Chicago, arrested in Minneapolis, are held on the charge of improper use of the mails. It is alleged that Chisholm and Armstrong advertised themselves in Minneapolis as heads of a theatrical syndicate looking for a treasurer. In advertisements sent out applicants for the position were required to put up \$200 bond. Letters are said to show that the men planned to pocket any bond money put up by applicants and disappear.

ALL-STAR CAST

The all-star cast of William A. Brady's Rosemary will include Robert Warwick, Charles Cherry, Elsie Ferguson, Alice Fisher, John Glendinning, and many others.

A prize of \$1,000, offered by Oliver Morosco, for a song under the title "Fog of My Heart," dedicated to Laurette Taylor, was won by Alfred Bryan and Fred Fisher.

lips 29, Rib Lake 31, Modified April 1. Stevens Point 2, Wausau 3, Merrill 4, Tomahawk 5, Rhinelander 7, Grandon 8, Antigo 9. SURATT VALERKA (Messrs. Shubert): Mobile, Ala., 31.
 THREE TWINS (Philip H. Niven): Wallston, O., 26.
 THREE TWINS (Philip H. Niven): Wallston, O., 26.
 THREE TWINS (Philip H. Niven): Wallston, O., 26.
 TRENTINI, EMMA (Messrs. Shubert): New York city 24-29.
 UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31-Indefinite.
 WARD AND VOICES (Stair and Nicolai): Grand Rapids, Mich., 23-29.
 WEBER AND FIELDS: Brooklyn, N. Y., 24-29.
 WHEN DREAMS COME TRUE (Philip Bartholomae): St. Louis, Mo., 23-29.
 ZIEGFELD'S FOLLIES (Florence Ziegfeld): Chicago, Ill., March 8-Indefinite.

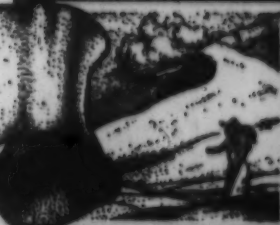
ELMIRA THEATER BURNED

A fire which started in the Happy Hour Theater in Elmira, N. Y., on March 15, destroyed that playhouse, the plant of the Evening Telegram, the Knights of Columbus Hall, and two business establishments. The loss will aggregate \$150,000.

Kindly mention DRAMATIC MIRROR when you write advertisers.



MOTION PICTURES



COMMENT AND SUGGESTION



HOWARD MISSIMER,
Essanay Eastern Stock Company.

WHILE THE MIRROR has no interest in boosting any one faction in the motion picture business, it is pleased to give credit where credit belongs. The interests of the exhibitor are in the long run the interests of the manufacturer, and the support of both is none other than the humble patron who passes the man at the box-office 5 or 10 cents for admission to the theater where pictures are on view. Any move that tends to raise the average of the pictures available to exhibitors should be applauded. One great trouble with Independent programmes has been the liberal mixing of the bad with the good, and the exhibitor who subscribed for the service was obliged to administer the entire dose to his patrons. First-class productions by a few of the better companies which each faction includes have, to all appearances, been thought sufficient to carry the dead weight of slippage, hastily prepared films turned out by cheaper organizations doing business with the same concern. Frequently the result has been dissatisfaction.

As announced in last week's MIRROR, a number of exchange men have united with the intention of cutting out the dead weight in picture programmes. Their declared intention is to secure the strongest films in the Independent market, whatever their source may be, and to offer exhibitors a service that will need no apology. An encouraging feature of the new undertaking is the financial separation of the manufacturing and distributing interests. If the exchange lives up to its word, the men governing its policy will have nothing to gain by favoring any particular brand of pictures. Manufacturers will be invited to submit their products and films will be purchased or rejected solely on their merits. The outlook for much better Independent programmes than we have had in the past is excellent if promises are fulfilled.

The spread of a movement of this kind might be expected gradually to do away with an unnecessary number of factions not individually strong enough to supply the wants of patrons steadily becoming more exacting. In time it could be expected to weed out producing companies whose only obvious reason for existence is to supply programmes containing a certain number of feet of film, and, better yet, it might provide strong inducements for the making of pictures of higher artistic value. No tears need be shed over the death of a company unable to live in the clear air of the merit system, and no fears need be felt about the quantity of a meritorious supply if the demand for high-quality pictures is sufficiently in-

sistent and financially remunerative. It is too soon to prophecy that possibilities will be realized, combinations of this kind mean so many wheels within wheels, and some of them may revolve in unexpected ways, but at least the possibilities are at hand, awaiting the co-operation of manufacturers and exchange men to bring their fulfillment in programmes that will mark a new era in the career of the Independent companies.

The uses to which motion pictures are being put are seemingly endless. If a lesson is to be made forceful, if complexities, mechanical or otherwise, are to be untangled by apt illustrations, if the sleeping moral conscience of the public is to be awakened to civic wrongs, it has become the fashion to resort to motion pictures. This educational use of the camera is no new thing, but the continued display of ingenuity in its adaptation to dissimilar wants continues to excite wonder. We have had pictures, and very effective ones, to impress upon adults and children the common justice of treating animals kindly, we have seen how films were used to detect unnecessary waste in a great factory, and so, in numerous ways, the list of educational and semi-educational pictures has been extended. But accomplishments of the past seem to be only forerunners of what the versatile camera is destined to accomplish along these lines.

Consider the variety of these announcements all included in the news of one week. A Western town produces pictures to show how the community has benefited by a commission form of government; in Cincinnati, O., an attempt will be made to arouse the ire of the public against the smoke nuisance by flashing this legend on the scene: "A clean collar will last two days and save nearly \$5 a year on collar laundry if the smoke is abated." Later, it is probable that pictures of the offending smoke stacks in action will be shown. The importance of keeping the streets clean and the manner in which the Street Cleaning Department of New York does its work is being impressed upon New York school children by pictures with an accompanying lecture. The Brooklyn Federation of Jewish Charities is appealing through the motion picture plan to raise \$55,000 to bring the total receipts of the year up to \$200,000, the money to be used for charity. And it is announced that films will be an important feature of the 1913 Real Estates Show, to be held in Grand Central Palace in May. A series of motion pictures of the various developments and towns represented on the exhibition floor will be shown on a daylight screen in a conspic-



"LURE OF THE LORELEI."
Gaumont Release, March 25.



JACK PICKFORD,
Brother of Mary Pickford, with Kalem.

ous position. Certainly a varied list and one fairly representative of the many purposes, other than that of entertainment, for which motion pictures may be used.

Broad, general characterization in the production of types for photoplays, no doubt, is necessary. The Western cowboy, the Western bad man, and the Western Indian we have always with us, in colors true to fictitious precedent and untrue to twentieth century life. Of the three, and all suffer sufficient misrepresentation, it appears that the American Indian is most frequently placed in a false light. Apart from the value of accuracy in character drawing it seems particularly unfortunate that the much maligned red man should constantly be made to play a villainous role merely to provide the full complement of contrasted characters in a melodrama. At best, the Indian is apt to be misunderstood, and when the ideas of so many thousands of children are being influenced by motion picture figures, justice should be done that of the Indian.

THE FILM MAN.

EXPECT BIG CONVENTIONS

Exhibitors Will Meet in New Orleans, La., To-Day, and in Gulfport, Miss., March 28

President M. A. Neff, of the Motion Picture Exhibitors' League of America, reports that the convention at the Grunewald Hotel, New Orleans, La., to-day, promises to be one of the biggest ever held in the South. Louisiana exhibitors in New Orleans, as well as those in other parts of the State, are strongly in favor of organization. The same may be said of Mississippi exhibitors, who will meet at the Great Southern Hotel in Gulfport on March 28. President Neff will attend both conventions.

Florida State Branch No. 33 of the Motion Picture Exhibitors' League met in Tampa on March 11, perfected a permanent organization and elected these officers: E. O. Griffin, president; J. S. Matthews, first vice-president; A. H. Labelle, secretary; F. A. Tarbell, national vice-president, and R. E. Baum, chairman Board of Directors.

NELL SHIPMAN COMPANY

The Nell Shipman company has been formed at Ocean Park, Cal., for the purpose of supplying photoplay scenarios. Mrs. Shipman has received such a quantity of orders that she found it necessary to employ assistants to keep pace with the demand. Experienced editors have been engaged.



"THE GOLDEN HOARD," VITAGRAPH.

KINEMACOLOR CHANGES

Mrs. Mills Reigns and Frank Woods Goes with Imp Company

LOS ANGELES (Special).—The first radical changes made at the Kinemacolor studio since the big plant was established here last October have just occurred. Mrs. Mills, wife of Manager David Mills, has tendered her resignation. Director Frank ("Spec") Woods has gone with the Imp Company. Others leaving include Robert Broderick, the Broadway actor; Cecil Magnus, M. Hamilton, and Stella Hassetto. It is hinted that one of the foremost scenario editors of the country has been engaged for the studio, to fill up scripts for Manager Mills. Director Dave Wall and his wife, "Boots" Wall, have left the Universal, following the departure of Edwin August, who was lured away by the Western Vitagraph. Edwin is "resting" the second week of his new engagement after having played hide-and-seek with Mary Charrison among the rocks of Catalina, in a comedy drama, The Sea Maiden. He soon will be seen in a Russian drama, put on by Manager Rollin S. Sturgeon.

The most recent Carmen is Margaret Snow, of the Thanhouse Company here. The picture will consist of two reels, the actress swaggering or dancing through the picture with much originality. It is reported. Miss Snow's new name is Mrs. James Cruise, who, together with others, came to the Coast after the New Rochelle studio burned. The couple arrived here Thursday and were married the following Tuesday on the stage of the studio. The Thanhouse force now has two directors at work. The new one is T. N. Heffron.

Manager P. C. Hartigan, of the Santa Monica Kalem studio, has been laid up with throat trouble. He is able to get to work again, but is proceeding with caution.

The Photoplayers, in addition to its magnificent club and 250 active members, has attained fifteen life members. The board of control is considering a limit to all classes of membership until the organization has its own building.

The original Lubin Company, with F. J. Grandon as manager, is actively at work at its new studio on Ninth Street, Glendale. Edgar Jones and Clara Williams are the leads. The business office is at 315 Delta Building, Los Angeles.

J. Hanson Durham, scenario editor of the Western Vitagraph, who suffered a broken kneecap recently, is recovering. However, he will write his scripts in bed for the next two months.

Fred and Bob Burns, the cowboy actors who played such prominent parts in Western Vitagraph pictures during the past two years, were seen this week with Director Griffith's Biograph section at work in the field. W. E. WING.

AN EXPERIENCED LECTURER

C. S. McCullom, who has spent six years in the engineering department on the Panama Canal work, has been engaged by the Kinemacolor Company as a speaker to accompany one of the road shows of The Making of the Panama Canal and Actual Scenes of the Balkan War. Mr. McCullom opened with the Kinemacolor pictures at the Tremont Temple, Boston, March 17, and now is playing a five weeks' engagement at the Olympic Theater, Cincinnati, O.

PICTURES OF WATCHMAKING

Operations in the manufacture of watches at the Elgin National Watch factory, Elgin, Ill., will soon be depicted in moving pictures. Representatives of the Essanay Film Company concluded their work recently taking interior views. Motion pictures of more than one hundred operations in watch making have been taken in detail by the Essanay people, besides a general view of the various departments. Each view will take from ten to forty feet of film, making the total length of the industrial picture about 2,500 feet. Taking of exterior views is to be delayed until Spring is well advanced.

Exhibitions of the films are to be made for advertising purposes.

WARNING IN BOSTON

Pictures of Crime Must Not Be Displayed in Front of Theaters

Mayor Fitzgerald, of Boston, has threatened to suspend or revoke the licenses of moving picture theaters that display at their entrances pictures depicting scenes of robbery, safe breaking, suicide or other crimes. He has issued the following letter:

"Your attention is called to the continued and growing practice of displaying painted pictorial banners outside the entrances of many moving picture halls in this city that are licensed by me. These banners, etc., depict scenes of robbery, safe breaking, stage robberies, murder, suicide, and other crimes, with the result that the minds of the passers-by, particularly children, are excited.

"In view of the effect exercised upon the morals of the community by advertising of this character, I have this day ordered that notice be sent to the management of every moving picture hall prohibiting the display of any painted pictorial banner at the entrance of these places of amusement unless the sketch or drawing of such banner has been submitted to me and approved.

"A violation of this order will be deemed a sufficient cause for the suspension or revocation of your license."



ROCHESTER'S \$250,000 PICTURE THEATER.

The Gordon photoplay house of Rochester, N. Y., that is pictured above, is a fair sample of the magnificent structures being erected in the larger cities throughout the country for the display of motion pictures. It was built by the Gordon Brothers Amusement Co., of which N. H. Gordon, of Boston, is managing director. The total cost of construction and equipment totalled \$250,000. The house seats 1,827 people, 911 on the main floor and 916 in the balcony.

A novel feature of the theater is a moving stairway used to convey patrons to the balcony floor. It is eighty-nine feet long, being eleven feet longer than any other of its kind used in a theater. With twenty-seven five-foot exits opening directly out of doors, fifteen on the ground floor and twelve in the balcony, it is estimated that the entire audience can leave the

ANOTHER PICTURE COMBINE

Corporation to Produce and Show Films in New York, New Jersey, and Long Island

The Field-Goldstone Corporation has been organized to conduct a motion picture business in New York, New Jersey, and Long Island. The announced plan is to build and lease theaters and to manufacture films. Philip Goldstone, owner and operator of several New York motion picture theaters, is president of the company that is capitalized at \$500,000. Other officers are William Wood, manager of the Broadway Theater, vice-president and secretary; Edward Margolies, treasurer, and Isaac Dinkelspiel, real estate representative. Lew Fields is one of the directors.

The company is at present negotiating for a theater just finished in the East New York section of Brooklyn and for a large theater in Newark. The Broadway block has been leased for ninety-nine years at a rental of \$24,000 a year.

JOHN R. CUMPSON DIES

John R. Cumpson, for the past five years a well-known comedy actor with the Edison and other companies, died on March 15 of diabetes and heart trouble, and was buried from the home of his sister, Mrs. John F. Koch, Buffalo, N. Y., on March 19. For some time past Mr. Cumpson's health had failed so rapidly that he was obliged to discontinue work in picture productions.

"HIS BROTHER'S KEEPER," KINEMACOLOR.

STUDIO GOSSIP

LORIMER JOHNSTONE, for some time a director with the Selig Chicago studio, has left that firm and is now en route to Los Angeles, Cal.; where he will take charge of a new studio to be established at Santa Monica. During his stay with Selig he made a number of feature pictures, The Understudy, The Sands of Time, The Food Chopper War, and others, all big productions.

It will be of interest to photoplay writers to know that the Gaumont Company does not purchase scenarios. Announcements to this effect have been made in the past, but according to the Gaumont Company many new writers appear to be unacquainted with the fact.

HUGH D'ARCY, publicity man for the Lubin Company, and widely known as the author of The Face on the Floor and other poems, had a birthday anniversary last week, and to show that he was still a young fellow invited a number of friends to a little celebration on the roof garden of the Continental Hotel, Philadelphia. Speeches of the two-minute kind filled the little gaps between the rounds of "drinks and eats," and a vaudeville show was an added attraction. Prominent theatrical and literary people were among the guests.

ROMAINE FIELDING, who is taking photoplays for the Lubin Company at Nogales, Ariz., succeeded in getting many scenes of a twelve-hour battle between the Maderist forces and Federal troops, under the command of Colonel Kosterlitzky, who is a personal friend of Mr. Fielding. These unusual pictures were taken on March 13 and 14.

MURIEL OSTRITCH, Mae Botti, and Edna Cunningham are important recent additions to the Reliance Company that soon will be further strengthened by the engagement of Hattie De Laro. Gus Balfour is directing the company.

JERRY GILL returned from Jacksonville, Fla., last week to play the leading roles in the Majestic productions staged in the New York studio.

RUTH STONEHOUSE, leading lady of the Essanay Eastern Stock company, returned to work last Monday. Miss Stonehouse has been ill for the last three weeks with scarletina. A surprise party was given in her honor by the members of the stock company. A beautiful floral piece was sent to Miss Stonehouse by the photoplay "fans" of Denver.

WILFRED LUCAS, formerly a director with the Biograph Company, and Otis Turner, Philpots Smalley, Lois Weber, and Ethel Grandon, formerly of the "101 Bison" Company, are joining forces with the Rex Company. The Rex Company is devoting itself to big two-reel features, among them such sensation dramas as The Great Ganton Mystery and Thou Shalt Not Steal.

DIRECTOR McRAE is rehearsing an Indian military picture of unusual interest. The story deals with the superstition of the red-men, the action being supplied around the coming of a padre to the Indian camp, and in his zeal leaving the chief a scroll on which there is a picture of the crucifixion. The cast includes Mona Darkfeather, Charles Bartlett, Roy Watson, and William Bertram.

FEATURE FILMS ON THE MARKET

"THE ANALYSIS OF MOTION"

Remarkable Pathe Film Indicates Educational Possibilities of Pictures

Last week a remarkable film, *The Analysis of Motion*, produced by the Pathe Company, was given a private showing to a number of newspaper representatives at the Hoboken plant of the motion picture concern. That the film made a tremendous impression is speaking mildly. *The Analysis of Motion* can only be compared to the first nugget in a gold vein of value and immensity impossible to conceive. If nothing else, it shows the vast untouched possibilities of the motion picture camera in the field of science.

Somewhat similar experimental pictures have been produced before, but *The Analysis of Motion* is the first really practical film—the initial step into an educational field—the size of which a present day mind cannot grasp. Here we have, by means of ultra-rapid cinematography, pictures taken at the rate of 1,200 per second and shown about one hundred times slower. Consequently we are able to study certain things which move with such velocity that the eye is powerless to observe the phases of their movements.

First we are shown two natural phenomena: the ascension of a fountain jet of water and the contact of a ball with it. With ultra-rapid cinematography we see the jet leave the perpendicular when the ball strikes it and how it regains the perpendicular and maintains the ball. Here the motion picture camera reveals what the eye does not see: a gyroscopic movement which maintains the equilibrium of the ball upon the jet of water.

Next the film reveals a bullet being fired from a rifle at the rate of 200 feet per second. The whirling, speeding bullet appears to slowly float from the gun barrel. The bullet is shown describing its trajectory and in the one-hundredth part of a second three things take place: the bullet strikes the ball, the ball falls, and the jet reforms. The jet reforms, in curious undulations, again into the perpendicular. Here we can see and study the formation of drops of water.

Again the film shows the effect of a bullet on solid subjects: how a bullet enters the bowl of a pipe and shatters it to fragments. In all the views the bullet can be carefully observed in its movements as it passes slowly across the screen. It must be recalled that the film is taken at the rate of 1,200 pictures per second and is shown one hundred times slower.

The *Analysis of Motion* would be of tremendous value in high schools to prove to students the rudiments and principles of physics. Yet it is, after all, but the first step into the field of science. Still, it gives observers a glimpse into the future—the future in which the motion picture camera is to be a vital force in science and medicine. The years are not far distant when the camera will be the lasting and final test of the value or worthlessness of a scientific theory.

Again, brief and simple as it is, *The Analysis of Motion* is a forerunner of the future part motion photography is to play in business. It is not far-fetched or unfair to estimate its coming value alone in the study of efficiency in manufacturing. Ultra-rapid cinematography of a machine and its operator would reveal at a glance the number of unnecessary motions utilized by a workman. This is but one of its possibilities in the world of industry.

The ultra-rapid cinematograph pictures were taken in a dark room, the exposures being made by the light of an electric spark. The film is the product of the Paris plant of the Pathe Freres Company.

The *Analysis of Motion* is an impressive glimpse into the future, for motion photography is destined to become a tremendous factor in science, invention and industry. After all, motion pictures are still in their infancy, and out of the entertaining amusement product of the present day is destined to grow the greatest means for the advancement of civilization.

The Strength of Men (Vitaphone, March 19).—As a moving story of elemental passions in the wooded lands of the North, this two-part drama by James Oliver Curwood does not meet our expectations. The scenes are both beautiful and ruggedly picturesque, there are strong moments, and the acting is vigorous; but, as a whole, the film lacks sweep and humaneness. There is an artificial theatrical note in it due entirely to the belief in Mr. Curwood's story. In the struggle of the two rivals for the girl's love, the romantic element has been subordinated, and instead we are given the actual physical conflict between the men. Mr. Curwood missed the humaneness in striving for his situation. He had his eye on his audience rather than on his characters. In itself, the story is not new, nor does it present an incident unusual save in manner of presentation. In turn, Jan Larose and Clarry O'Garra wander to Cummins' cabin for assistance and, in turn, they fall under the lure of Cummins' pretty daughter. They become bitter rivals. Jan discovers gold, and O'Garra tries to turn his claim. They race to the recorder's office in canoes. There they are told that their claims are thrown out and that they must set out new stakes. They race back, through rapids and over portage, until they finally meet face to face in a forest fire. They fight, a burning tree tumbles upon them, and O'Garra is blinded, while Jan's legs are broken. Together they struggle through the smoke until Cummins and his daughter come to their rescue. O'Garra recovers his sight, and finally admits his defeat, for the girl has really loved Jan from the first. They plan to let bygones be bygones and to work their gold claim together. The resolution of the author in having his two characters come to Cummins' cabin in almost identical manner and of the same race between the rivals to the recorder's office and then again back to the claim weakens the interest. The photoplay is notably done in choice of scenes, in direction, and in acting. The atmosphere of the vast lonely northland is caught in wonderful fashion. The principals actually shoot dangerous rapids in their canoes. There is nothing make-believe, the incidents are all actual things. The forest fire, too, is remarkably vivid, as is the snowstorm through which Jan staggers to Cummins' cabin. There are two big moments, the scene where the struggling men are felled by the burning timber and later where O'Garra recovers his sight, and at last realizes that his love is useless. The acting is at all times virile and forceful, with Herbert Barry as Jan, Ned Finley as Barry, Keith Storer as the girl, and Ted Johnson as her father. The character contrast between the silent, almost morose French-Canadian and the beautiful but fearless Irishman is admirably brought out in the playing. There is too much tinting to the film. The red tinting obscures the clarity of the photography and is unnecessary, says in the film.



REAL INDIANS IN "HIAWATHA" PICTURE.

The Light in the Window (Bison, March 25).—With a reasonable story to build upon, the Bison Company has produced another drama in two parts dealing with the Civil War, and more particularly the tragedy that befalls many families whose sons and fathers were engaged. Many of the scenes pertaining to the war are vivid, and there is an elemental appeal in the story as it is unfolded. With disgust and hatred for the custom which calls for the whipping of negro slaves, a boy of the South leaves his father and mother and runs away to the North. In the making of this expedition the author or director has failed somewhat in clearly establishing the motive for the boy's leaving. A subtitle informs us that he desires to get away where he will not have to whip slaves, but the incident which is supposed to implant this feeling within him is the request of his parents to whip the old slave, who is his chum. Neither the fact that the old negro is his chum nor that the boy has been requested to do the whipping is sufficiently brought out. Fifteen years elapse between the boy's running away and the war between the North and the South. The boy's mother has constantly waited for him, hoping that he would return and she keeps a beacon light in the window. The father joins the Southern troops and the son casts his lot with the North. After a terrible battle, one of the features of the film, the father and son are brought face

to face. The father is captured and in trying to make his escape is shot and killed. The boy returns to visit his mother, but is also shot for a prowler, and the mother waits in vain for the boy who never returns.

Tramandara, the Gypsy (Lubin, March 21).—While the final of this story is consistent enough, the spectator is unable to understand why the author has made of the husband a weakling a man who falls throughout to gain heart interest or sympathy. His actions and desertion from the contest, when he takes the gypsy to his father and announces his intention to marry her, until he enters the monastery as a monk, because of the discovery that his wife is still alive when he is about to marry another girl, are insight and unimpressive. This fact is not due to the acting of the leading man, but primarily to the director and the author. Oran Hawley as the gypsy, conveys the role with considerable vigor and understanding. Having position and wealth, the father wishes his son to marry one of his own station in life, but the son meets and falls in love with a gypsy. When the son announces that he is to marry her, the father drives them both from his house. Six months elapse; the gypsy has grown tired of her confined life as a poor man's wife, and after a heated quarrel with her husband leaves him. He searches a year for her, the father, in the meantime urging him to return home. When found, the gypsy wife refuses to return and blames the father for fear the husband will demand it. Another year elapses and the report reaches the ear of the husband that his wife is dead. Believing that he is free to consent to his father's wishes, and is about to marry the girl picked out for him, when a note sent by the wife when the gypsy was about to be reformed, induces him to become a monk. Following this the wife dies, and the child is given into the care of the girl who was to have become his second wife. Of an afternoon, the father, marching with the other monks, meets his child, but the call of the church is in his ears, and he leaves it in the hands of the girl. The gypsy came possesses a realistic atmosphere, but just why the director takes Tramandara from the camp and places her in a house when she is about to die is not obvious.

The Winners of War (Broncho, April 2).—Here is another director—the director who directed this two-reel photoplay of war and love—who does not fear to use numerous scenes to give clearness to his action. One might be led to say that a director, in producing a picture of this kind, is almost forced to do this; but the fact remains that many of them do not; with the result that while the picture may contain

some vivid war scenes and the like, the story is lost in a disorganized half-ton state. The director who can drive home his story as the first consideration of the picture and bring the spectacular scenes in as a secondary feature, is more assured of success than the one who relies principally on his spectacular scenes to carry the picture over, allowing the story to lag. To do this the director has condensed a good deal of action into the first few feet of film in this release, but the results prove justification. Those scenes depicting the siege of Richmond by the army of the North are uncommonly vivid and thrilling in their apparent realism. From beginning to end they are swift and intense. The method adopted to show the killing of the horses as well as the riders assists in completing the illusion, though one marvels at the close that is necessarily taken. The photography is clear and distinct. One cannot discern in the settings much resemblance to the scenery surrounding Richmond, but this should not be reckoned as a serious defect of the film. In essence, the tale is fashioned after the conventional Civil War drama—a Northern officer who falls in love with a Southern girl—yet the treatment gives it a freshness that it might otherwise lack.

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

REGULAR RELEASES

THE BUI'S DEFEAT, 2 Reels. Essanay. An incident in the Franco-German War. **HEROES ONE AND ALL**. Lubin, 2 Reels. One of the most realistic fire scenes ever filmed. **NOBILITY**, 2 Reels. Pathe. A story of a noble heart and sacrifice. **THE GOLDEN HOARD, or Buried Alive**, 2 Reels. Vitaphone. Novel and thrilling, a story of pirates.

THROUGH GENERAL FILM CO.

A DAUGHTER OF THE CONFEDERACY. Military drama, featuring Gene Gauntier. **MONA LISA**, 3 Reels. **THEIR LIVES BY A THREAD**, 3 Reels. Featuring Martha Russell. **WARNER'S FRATERNITY**, 145 W. 45th St.

STATE RIGHTS

THE CURSE OF THE GREAT SOUTH-WEST, 3 Reels. Thrilling Western. **CHEYENNE FRATERNITY FILM CO.**, 1470 Broadway.

THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes. **SATAN, OR THE DRAMA OF HUMANITY**, 4 Reels. Spectacular story of sin. **AMPHROBIO AMERICAN CO.**, 15 E. 20th St.

ADRIENNE LECOUCHEUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation. **ODIPUS REX**. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully. **W. F. CONYER**, 1535 Broadway.

ONE HUNDRED YEARS OF MODERNISM, 5 Reels. History of the Modern Church. **UTAH MOV. PICTURE CO.**, Los Angeles, Cal.

BEASTS OF THE JUNGLE. Drama, 3 Reels. **DICK WHITTINGTON AND HIS CAT**. Drama, 3 Reels. **SOLAX COMPANY**, Fort Lee, N. J.

CLEOPATRA. Helen Gardner in the life of the most famous woman in history. **U. S. FILM CO.**, 145 W. 45th St.

A NOBLEMAN'S TRIUMPH, or WINNING AN HEIRRESS, 3 Reels. **GREAT NORTHERN PICTURE PICTURE FILM CO.**, 42 E. 14th St.

THE EXPENDITURE OF THE LAND SWINDLER, 3 Reels. Featuring the famous detective, William J. Hopper. **FROM THE MANGER TO THE CROSS**. A reverent story of the life of Jesus. **GENERAL FILM CO.**, 200 Fifth Ave.

QUO VADIS? 6 Reels. Dramatization of Sienkiewicz's masterpiece. **GEORGE KLEINE**, 100 N. State Street, Chicago.

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard. **CARMEN**. Dr. Another Marion Leonard picture. **MONOPOL FILM CO.**, 145 W. 45th St.

TIGRIS, THE WORLD'S MASTER CRACKSMAN, 4 Reels. A spectacular detective story. **ITALA FILM CO.**, Columbia Theater Bldg.

HIAWATHA, 4 Reels. All Indian cost in picture of Longfellow's poem. **F. E. MOORE, TIMES BLDG.**, N. Y. CITY.

MADAME DU BARRY, 1 Reel. Historical love story. **ECLECTIC FILM CO.**, 145 W. 45th St.

THE UNION ETHERAL, 3 Reels. **BY DESIGN OF HEAVEN**, 3 Reels. **GAUMONT COMPANY**, Flushing, N. Y.

HARRY WHITNEY AND "LIVELY" **SCOTT HUNTING IN THE ARCTIC**. **NORTHERN VENTURES, LIMITED**, 145 W. 45th St. New York.



"THE SUPERIOR LAW," ECLAI.

EXCHANGE MEN TO MEET

Differences Between Universal Company and P. A. Powers May Be Settled To-Morrow

An effort to settle the vexed question of marketing independent films will be made to-morrow, when it is expected that exchange men from all parts of the country will meet at the offices of the Universal Company, 1900 Broadway. The conference was called by the Universal Company and William Oldknow, of Atlanta, Ga., president of the Independent Exchange Company, with offices at 133 West Forty-fourth Street.

This meeting is the outcome of the refusal of the Universal Company to recognize the authority of P. A. Powers as general director of the new exchange, and the declared desire to deal directly with the exchange men. All of the thirty-two exchanges included in the new combine have been using Universal pictures.

Meanwhile the directors of the Film Supply Company have made an effort to repudiate Mr. Powers's one month lease of offices at 133 West Forty-fourth Street. At an informal meeting of the Film Supply directors last Saturday it was decided to serve a notice on Mr. Powers asking him to vacate the quarters. Mr. Powers has declared that whatever the action of the directors he intends to abide by the lease signed by Herbert S. Blache, president of the company.

SELIG ANIMAL FILM

Kathlyn Williams and Hobart Bosworth Appear in "A Wise Old Elephant"

The announcement by the Selig Company that they will release their latest multiple reel wild animal production, "A Wise Old Elephant," on April 14, has been received with much interest by exhibitors. The Selig Company were the originators of the "animal" or "jungle" pictures, and with a 320-acre wild animal farm in connection with their Los Angeles studios they have been able to maintain a lead in offering productions of this kind. Lost in the Jungle, Captain Kate, Kings of the Forest, Bouncer, Back to the Primitive, Two Old Pals and many other Selig animal pictures still hold the boards for popularity.

"A Wise Old Elephant" is the dramatic story of an elephant that acts as protector, nursemaid, guardian, matchmaker, messenger and peacemaker on a plantation in the Transvaal country. Toddlers, the famous Selig elephant, plays the leading role.

Another feature that has caused much favorable comment among those who are looking forward to the film's release, is the announcement that Kathlyn Williams and Hobart Bosworth will both appear. Miss Williams, it will be remembered, did daring work in the first series of Selig animal productions released over a year ago. This is the first big animal feature that Mr. Bosworth has been seen in.

SMART CLOTHES IN FILMS

Smart clothes in pictures are a never failing attraction, as the Thanhouser Company appears to realize. To introduce a new style of dress before it has made even its stage debut is something of an accomplishment, yet that is what the Thanhouser Company claims to have done in the instance of the new Bulgarian gown. In recent productions both Marguerite Snow and Mignon Anderson have shown how charming these importations may appear. And when it comes to up-to-date fashions, Flo La Radie, Jean Darnell, Grace Eline, and Lila Hayward Chester are keeping pace with the introducers of Bulgarian apparel.

TRIMBLE GOING ABROAD

Director Lawrence Trimble, Tom Powers, leading man, and James Morrison, juvenile, are to leave the Vitagraph Company. Mr. Trimble is going to England, where it is probable he will be associated with Florence Turner in making feature films.



"WHEN LINCOLN WAS PRESIDENT," PILOT.

EXPOSITION ENTHUSIASM

Reservations of Space in New Grand Central Palace Are in Demand

These notes in connection with the First International Exposition of the Motion Picture Art, which will be held in conjunction with the third annual convention of the Motion Picture Exhibitors' League of America, at Grand Central Palace, New York, July 7 to 12, indicate the enthusiasm being shown in preparations.

Fred Clark, New York manager of the Enterprise Optical Mfg. Company, who have taken spaces 327 and 328 to boost the Motograph machine, says his company will be there strong. Nothing like it has ever happened in the motion picture game, declares Mr. Clark.

Mr. Olmsted of the American Seating Company, is anxious to furnish all of the four model theaters on the mezzanine floor with different styles of opera chairs.

A letter from the G. H. Genter Company, manufacturers of the "Mirrorolide" screens and curtains, says to Mr. Samuels: "We assure you we take great interest in this exposition and will immediately go ahead and prepare for same."

The Lang Mfg. Company, which secured preferred space some time ago, now write that they will contribute their latest film revinders and film reels to be used in the model theaters.

From Oklahoma comes the glad tidings that delegates to the third annual convention will be accompanied by an Indian band from the State Reservation. The Indians expect to show New Yorkers that there are musicians outside of symphony orchestras. Another band will be here from Texas, composed of cowboys.

The Precision Machine Company think so well of the exposition that some time ago they secured spaces 319, 320, 321 and 322, in the very heart of the territory allotted to projection machine manufacturers.

The number of letters received from foreign manufacturers had a great deal to do with Mr. Samuels's trip to Europe. It would seem from the tone of most of the letters that our foreign friends are greatly interested in our exposition, and it is confidently expected by the committee that Mr. Samuels will return with the signed contracts of many European manufacturers.

Under a special act of Congress, secured this year by the International Exposition Company of the New Grand Central Palace, all goods for exhibition purposes may be brought to the United States free of duty. This will enable the foreign manufacturers to send their exhibits to this motion picture trades exposition without the annoyance and expense of the customs duties.

LOCATE AT FORT LEE

Klaw and Erlanger Buy Land for Moving Picture Plant

Klaw and Erlanger have purchased land in Lemoine Avenue, Fort Lee, N. J., on which they will construct a large building to be used as a plant for the making of moving pictures. The concern is called the Protective Amusement Company, of which Pat Casey is general manager, with offices at 1493 Broadway.

As previously announced, the corporation intends to make film versions of popular plays at the rate of two a week, beginning next September.

LICENSED AND KINEMACOLOR

By an arrangement that probably is unprecedented in the affairs of the Motion Picture Patents Company, Licensed and Kinemacolor pictures are being shown in the same programmes at Proctor vaudeville houses. When Kinemacolor films were first exhibited at the Proctor theaters in New York, the licensed service was canceled, according to custom, but the pictures are being supplied as in the past.

PATHE HAS BALL TEAM

The Pathe Company is preparing to place a baseball team in the field that will equal the record of last year's aggregation, which,

besides defeating the representatives of other motion picture companies in this locality, took a number of semi-professional teams into camp.

The team for the coming season has been picked and the books are open for games with first-class teams, preferably those from other motion picture studios. Communications should be addressed to Manager Pathe Freres Ball Team, 1 Congress Street, Jersey City Heights.

TWO-PART POLITICAL FILM

Selig Company Will Release "A Change of Administration" on April 5

The Selig Company, recognizing the timely appeal of a political subject, has filmed a two-reel production of exceptional merit, which deals with the dangers accompanying a change of administration at Washington. It is entitled "A Change of Administration" and will be released as a special on Saturday, April 5.

Gilson Willets, the author of the scenario, was selected to write the drama because of his intimate acquaintance with Washington officials, and his expert knowledge of conditions there. For several years he acted as Washington correspondent for many of the largest newspapers and magazines of the country. The production was staged by Hardee Kirkland, of the Selig studios in Chicago, and is probably the most elaborate picture he has yet directed. Adrienne Kroell, William Stowell, and Charles Clary play the three leading roles, and they are supported by an exceptionally large cast of principals and extra people. The Inaugural Ball scenes are said to be masterpieces of effective staging, and according to reports the story is told in an absorbing manner, which places this latest Selig production in the front ranks of film features.

PICTURES FOR AMATEURS

Charles Eyton Has Camera to Delight the Heart of the Novice

Charles Eyton, vice-president of the Oliver Morosco Company, has formed a corporation the plan of which is to provide motion pictures for amateurs.

The amateur picture makers will take the negatives and the company will do the rest, even to furnishing a new projecting machine that can readily be attached to an ordinary electric light plug in the home. Then a sheet at the other end of the room from the projecting machine is all that will be needed for a home show that will display pictures of the photographer's own family and friends, and local as well as foreign scenes that may be visited and are considered worth perpetuating by means of the motion pictures.

In speaking of the plan, Mr. Eyton is reported to have said:

"Our camera is constructed on an entirely new basic principle, and in all of the severe trials to which we have subjected it, has given perfect results. In addition to our amateur camera, we propose to make a professional camera which will be much smaller than the camera now in use in moving picture work. Our camera will be only ten and a half by twelve inches and five inches in width. It will weigh only twelve pounds, a very important consideration on the part of the operator, who is compelled to carry his camera many miles during a day's work in the field. Another important feature of our camera is its total lack of any vibration."

However, we expect that the majority of our machines and cameras will fall into the hands of the amateur photographer, and it is to him that we will make our strongest appeal. We are going to give to the amateur a camera that is only eight by eight and a half and three and a half inches. With this camera he can use standard film and load it in the daylight, very much the same as is now done with the ordinary kodak. The camera will carry rolls of film that will vary in length from 100 to 400 feet, according to the wish of the photographer.

The inventors of our camera are John Alexander Ramsey and Charles Hurlburd. Mr. Ramsey is an operator and photog-

rapher of many years' experience. He has been working on this camera for more than five years. He became associated with Mr. Hurlburd, an expert mechanic, two years ago, and the new camera is the result of their co-operation."

CHANGE MATINEE HOUR

At the request of many principals and teachers in the public schools of New York the daily matinee exhibition of the Kinemacolor pictures of The Making of the Panama Canal and Actual Scenes of the Balkan War, at the Carnegie Lyceum, has been changed from 2.30 to 3.15, thus enabling teachers and pupils to attend week-day matinees. This attraction is now well into its fourth month at the Carnegie Lyceum and continues to draw in a way which promises to make the run indefinite.

STUDIO GOSSIP

MARIE AND GRACE ELINE, both of the Thanhouser Company, will play a limited vaudeville engagement, opening at the Alhambra Theater, Cleveland, O., March 31. A special act has been arranged, with a reel of pictures as the introduction. This will be the first appearance of the kind made by any Mutual players.

NELL SHIPMAN is convalescent at the Pasadena Hospital and expects to be in harness once more by April 10. She underwent a serious operation, which had been threatening for some time, and her work during the last two months has been conducted under high pressure. A number of orders for scenarios and book plays are temporarily on the shelf pending her recovery.

MAY BUCKLEY, long popular as a leading woman in stage productions, is now a member of the Selig Company. Miss Buckley already is familiar to many followers of motion pictures, owing to her excellent playing in Lubin productions. The exceptional talents of this actress appear to be equally well suited to the stage and the screen.

THE KINEMACOLOR COMPANY is getting out a fine line of pictorial "folders" in three colors, to advertise their feature films a week in advance at the theaters taking this service. Among them are Jack and the Beanstalk, As the Candle Burns, The Husband's Story, The Call of the Blood, The House That Jack Built, and Other People's Children.

A BANQUET was given to Mr. and Mrs. Maurice Fleckles by the office force of the Laemmle Film Service, Chicago, in the College Room of the La Salle Hotel, Saturday, March 22. Forty people attended. Among the prominent guests were Louis Laemmle, I. L. Lesserman, Abe Stern, Claude Erby, John A. McCann, A. E. Westcott, Hugo Amberg, Morris Heilman, and F. A. Van Housen, of the Laemmle Film Service of Omaha, Neb. Mr. and Mrs. Fleckles will sail for Europe April 2.

HAROLD M. SHAW, formerly a director for the Edison Company, has joined the Imp Company.



YALE BOSS, EDISON.

"CHANGE OF ADMINISTRATION."

THE HOUSE OF SELIG OFFERS



A CHANGE OF ADMINISTRATION

THE MOTION PICTURE OF THE HOUR

A Drama of the War Department and Government Service

An ambitious film of pretentious proportions, showing one of the evils of our present system of political patronage.

A CHANGE OF ADMINISTRATION

IN TWO REELS

Selig's Timely Masterpiece

Takes you behind the scenes of the social and political life at Washington, D. C. Diplomatic intrigue and red-blooded romance mark this as one of the best films of the year.

See the elaborate and costly scenes depicting the famous Inaugural ball.

RELEASED AS A SPECIAL ON SAT., APRIL 5th

BOOK THIS FILM TODAY

SELIG'S TIMELY MASTERPIECE
on the *POLITICAL PATRONAGE EVIL*

IN TWO PARTS

Executive
Offices.

THE SELIG POLYSCOPE COMPANY

20 East Randolph Street, Chicago, Ill.

Branches: London, Berlin, Paris, Budapest, St. Petersburg, Buenos Aires.

ANNOUNCEMENT EXTRAORDINARY

A WISE OLD ELEPHANT
IN TWO REELS

**SELIG'S REMARKABLE
WILD ANIMAL NOVELTY**

Released as a Special on
April 14th

BOOK IT TODAY

**Selig's Invisible
Five-a-Week**

April 7th

Vengeance is Mine

THE STORY OF AN OLD FARMER, A
HUNCHBACK PAINTER, AND A WIFE.
Picturesque natural setting. Appealing story
and clever action.

April 8th

Robert Hale's Ambition

The tale of a weak but big-hearted boy who
goes to the land at college, with his own
mother slaves and slaves to pay the bill.
Strong moral. Excellent action.

April 9th

**The Shotgun Man and
the Stage Driver**

A story of the West in which a hold-up is
avoided through the ready wit and careful aim
of two real men.

April 10th

Tommy's Atonement

The story of a big-hearted boy who goes
pastor and saves an old man's reputation.
On the same reel with

The Tombs of the Ming Emperors
Educational travelogue of unusual interest.

April 11th

With Love's Eyes

The story of a woman, an artist, and a
painter. The recent and dramatic last scene
plays an important part in this remarkable
feature drama.

**COMPLETE ASSORTMENT OF
PUBLICITY AIDS ON**

"Pauline Cushman—The Federal Spy,"
"A Change of Administration" and
"A Wise Old Elephant."

Send today for descriptive matter.

LETTERS and QUESTIONS

Answered by "The Film Man."

A CLOSE OBSERVER, N. Y., writes that
Fred Church, instead of Brinsley Shaw,
should receive credit for an excellent bit of
acting in the Essanay picture, Broncho
Billy's Ward.

C. S., Taunton, Mass.—W. Cullison played
the part of Captain Magee in the Lubin
picture, Down on the Rio Grande. There
was no character in the cast by the name of
Captain Blake. The list of publications
containing motion picture departments is
too numerous to print.

M. C. S., New York.—Your description is
insufficient to identify the character you
wish named.

G. W., Ferrysville, Pa.—The American
company may be addressed at Ashland
Block, Chicago, Ill.

R. G., New York.—Edna Payne played
Dora in The Bravery of Dora. Alice Hollie-
ter was the leading woman in The Perils
of the Dance Hall.

F. E. K., Scranton, Pa.—Myrtle Stedman
appeared as the girl in The Canine Match-
maker. The other film you refer to was not
produced by the Essanay Company.

H. L., Chicago, Ill.—The role of Jack in
The College Chaperon was played by Palmer
Bowman.

W. B. T., Torrington, Conn.—We sincerely
regret that owing to lack of space we
cannot print your long letter. None the
less, we appreciate the spirit of friendliness
in which you have written.

WITH THE FILM MEN

Ben Greenwood, of the Briam films, which
are produced by the British American Film
Company, Ltd., of Montreal, has been in
New York for the past month making ar-
rangements for marketing the pictures in
the United States. The films will all be
two reels or more, and will be devoted to
picturing the early history of Canada.
Using, as far as possible, authentic loca-
tions and Iroquois Indians from the Caughna-
waga reservation. The first pictures will
be: Battle of the Plains of Abraham, five
reels; The Battle of Long Sault, two reels,
and The Heroine of Verchères.

Joseph C. Farnham has been engaged to
represent the company in the United States,
with temporary offices at 133 West Forty-
fourth Street.

F. D. Halliday, of the Amnex Company,
was summoned to his home at San Diego,
Cal., by the death of his father last Friday.

George Kleine, of Chicago, is in charge at
the offices of the General Film Company
during the absence of Frank L. Dyer on an
extended vacation in the South.

C. Lang Cobb, who, by the way, scorns
personal publicity, is back in New York
after an extended Western trip. While in
St. Louis he attended the meeting of the
exchange men at which the present inde-
pendent organization was formed.

The Marion Leonard Picture Players have
taken a studio at Yonkers, N. Y., for their
future productions. Miss Leonard and Di-
rector Taylor left for the East last week,
bringing with them the negative of their
latest production, A Dead Secret, based upon
the novel by Wilkie Collins.

When George Magie announced that he
would give his time and experience to the
production of "one-reel features" for the
Pilot Company, and turn out unusually good
pictures, we naturally took his statement
cum grano salis, but his last two pictures
have opened our eyes. He has more than
made good and the pictures will rank
among the best of the month.

Sidney Franklin is now sales manager for
C. V. Henkle.

Two Years Leading Man and Director

"Lubin" Manufacturing Co.

ALBERT MCGOVERN

(PRODUCING DIRECTOR)

Coming Release March 26

The Gate She Left Open

Pathé Motion Picture Co.

ADELE LANE

LEADING N. Y. MOTION PICTURE CO.
Santa Monica, Calif., Cal.

FILM AIDS POLICE CASE

The Gaumont Company claims that the
film, The Hike to Washington, is evidence
proof that the Washington chief of police
was not to blame for the suffragette march
parade before the legislature. The Dis-
trict Investigating Committee viewed the
film at a Washington theater in the course
of its investigation of the trouble. It is
said that the pictures showed a complete
condition of the streets, but that the
chief of police had done his best.

CREDIT ASSOCIATION MEETING

The next regular meeting of the Feature
Film Renters' Credit Association of this
city is scheduled to be held at the company's
office, Columbia Building, Cleveland, O.,
April 1, at 3 P. M.
All members are requested to be present
at this meeting, as there is business of
great importance to be transacted.

REVIEWS OF LICENSED FILMS



Over the Phone (Pathe, March 14).—A Max Linder half-reel farce that is rather diverting. Max makes love to a phone girl, and finally telephones a dinner invitation. The wrong girl gets the invitation, and Max is horrified when he meets the wrong woman at a restaurant. But things are finally explained, and the right phone girl gets a ring—a real one.

The Luxembourg Gardens (Pathe, March 14).—Attractively tinted views of the gardens and palace, now used by the Senate, built by order of Marie de Medici, widow of Henry IV. The flowers, statues, and fountains make excellent film subjects.

The Hands of Time (Selig, March 14).—Somehow, this drama did not impress us. In the first place, the story has appeared in a score of forms many times before, and the use of a worn theme, of course, always weakens a drama. Again, visions of Father Time appear at numerous intervals during the action. The method of having visions appear to characters has been overdone by directors until its value to impress spectators has been lost. A young woman, adopted while an infant by a widow, runs away with a young man. After years of struggle, the man leaves her, fascinated by a young woman. The other is about to jump into a river, but is prevented by a vision of Time. Later she dies in a Salvation Army mission, after at last finding comfort in the Bible. There are visions of Time with his hour glass and of Father Time himself. The action is explained by poetry. Unless really good poetry is used, it is best to confine the subtitles to simple prose. Here we have reproof railing with roof and friend with end.

A Youthful Knight (Edison, March 14).—Cleverness and originality of theme, sparkling touches of comedy, and bright playing make this drama by Anne and Benjamin Merwin thorough-ly delightful. A youthful knight is one of the most refreshing film plays in a long time. A little boy, Tom, is told the story of King Arthur and the Knights of the Round Table by his widowed mother. Tom vows, upon his mother's sword, to be truthful always to try to be a man, to be polite and not to play with matches. But a little girl playmate, Ethel, almost smashes his vows at the very start. He beats away her hair-ribbon to wear upon his arm, and, when the two come to a puddle upon the sidewalk, he spreads his coat in Sir Walter Raleigh fashion for the little girl to walk upon. But Ethel isn't too two to the Raleigh story, and slams upon his coat, making faces at him. Then Tom, bit discouraged, gives a party at which a tilting match is a feature. Later Ethel, in spite of Tommie, plays with some matches and sets a wastebasket basket on fire. Childishly Ethel blames Tom, but the mother's belief in her son is restored when the little girl confesses. Bubbling with the spirit of childhood, the little play is very delightful. Leonie Flanagan gives a delicious depiction of Ethel, and Yale Boone is excellent as Tom. Miriam Nesbitt is delightful as his mother. There is always a distinctive charm about Miss Nesbitt's playing. The play is ably directed by Walter Edwin.

The Fish Hawk (G. G. P. C., March 14).—The fish hawk shown is the only one of the veritable animals known to build a nest such as the birds do. It is a peculiar species of fish this, and makes an interesting and instructive tale.

The Unwelcome Guest (Biograph, March 15).—When all is said and done, it is the acting and the direction more than anything else which sends a film play over with the touch of human, sincere feeling gives the semblance of reality. Able direction vivifies the moments which touch the heart and injects little touches of comedy to mingle the smile with the tear. The Unwelcome Guest is a slight little story, but it brings the smile to the lips while it is creeping straight to the spectator's heart. Penniless after his miserly wife's death, an old man comes to his son's home to dwell. The shelter is given grudgingly—to avoid scandal. At the son's home is a little workhouse girl, the ill-treated drudge of the family. Sorrow, hatred, and loneliness bring the two together. The little slave creeps up to the broken-hearted old man's attic room with scraps and crusts. And so, when the aged father revolts against his treatment and runs away, the lonely workhouse girl goes. They wander away—feeble old age and girlish innocence—back to the old home of the aged father. They arrive at the home-stead to be sold. Just as the old house is to be swept away to another, the girl finds the savings of the father's miserly wife, hidden in the lining of an old vest. The old man buys in the home and there is shelter at last for him and his little escapee. There are many little touches of direction, such as the final moment, where a kindly, rough farmer lad comes to console the old man. His glance falls upon the lonely little slave, whose great, wondering eyes are looking up into his own. Then an awkward smile lights up his face and the slave smiles back. So tenderly, so sympathetically, so humanly does she portray the lonely little drudge that The Unwelcome Guest becomes one of those photodramas to cling in the memory. W. Chrystie Miller has never contributed to the screen anything better than his characterization of the aged father—revealing a ripe art, mellowed by years of experience. The Unwelcome Guest is a notable offering.

The International Spies (Kalem, March 12).—Photography is poor in the first scene of this photoplay, produced in England, France, and on the English Channel by a foreign company for the Kalem Company. Apparently the sole purpose of the story is to furnish a reason or motive for a chase of rather a spectacular nature. The chase is worth while, the story is not, a fact that is to be lamented for with more engaging plot to found the situation upon, the interest in the chase and its outcome could have been intensified to a much greater extent. There is, however, one unreasonable incident even in the chase. This is where the officer overlooks the spies in midchannel. Instead of apprehending them and causing them to be searched on the spot in his capacity as a government officer, he assumes a disguise and plays the spy himself. This hardly seemed necessary when the evidence he possessed was so conclusive. There may have been some excuse, but it is not sufficiently brought out in the film, and the spectator wonders. Again, why was the map painted upon the lady's back? To guard against being searched, perhaps. But this too is not sufficiently clear in the development of the acting. After securing a copy of the papers the two spies, a man and woman, depart on the Continental express for Folkestone Harbor to take boat for France. The young officer pur-

sues, first on a motorcycle, then on horseback, then in an auto, again in a flying machine, and lastly in a motorboat.

The Misadventure of Mr. Hubby (Essanay, March 12).—Of the various farces featuring Augustus Carney during his sojourn with the Chicago company of Essanay players this one stands among the best. Besides possessing a clever idea to work upon, the director has seen to it that the work is of the best quality. The business in the situation and the personal nonsense of Mr. Carney are vastly amusing and entertaining. Though the incident amounted to nothing, perhaps the biggest laugh is derived in Hubby's office, when two fat people seek to squeeze into one chair, which breaks beneath their combined weight. Next to this in laugh provoking qualities is the climax. It sends the piece home in a successful manner. Coincidence causes the wife to suspect her hubby of infidelity. At this particular time circumstances contrive to compel Hubby to go to the office at night to work. Wife follows and finds the office empty—Hubby has just stepped next door to appease his thirst. Wife secures the service of a male detective and together they inaugurate a search. Hubby returns home in the meantime and finds his spouse out, and he, in turn, secures a female detective to assist him in learning her whereabouts. Both parties failing in their quest, they return home. Both husband and wife imagine themselves the injured party, until the detectives reveal their identity. After their departure Hubby is lined up for a thorough tanning, and the screen darkens while this is in progress.

According to Advice (Vita-graph, March 18).—W. Hanson Durham has given us a pleasing little farce in According to Advice, which the Vita-graph players, under the direction of Rollin S. Sturgeon, have ably produced. True, there is not much to the piece—only the ridiculous antics of a youth who follows the advice given to the lover in a daily paper—still the farce has the merit of being original in conception and leaves the spectator in a happy frame of mind. Some might feel that the story could be carried on further with sufficient opportunity for ingenious complications. It would be rather easy, perhaps, to contrive a situation of romance between the boy and the mistress of Lovelorn.

The Birthday Gift (Vita-graph, March 18).—In presenting The Birthday Gift, the Vita-graph Company has added another success to its already long list of finely executed, direct, appealing dramas of sentiment or pathos. Only once has the author, or perhaps the director, erred in the unfolding of the story. This where the little chum is introduced and Alice's aunt caresses her. For the moment the spectator becomes confused, thinking perhaps that the child belongs to the aunt. Adele De Garde enacts the role of the adopted child only passably well. She displays self-consciousness, and her efforts at crying are ineffective. Robert Taillord as the uncle, and Leah Baird playing opposite, evidence an intelligent conception of their work, which is highly acting.

The House in Suburbia (Vita-graph, March 18).—A comedy drama not of any depth but entertaining. An old theme has been given a new twist. The acting is attractive. A young woman petulantly rejects her suitor, who lets the aid of a theatrical star, a childhood friend, to aid him in his scheme to arouse the girl's jealousy. The plan works, for the young woman really loves him, but, believing that "saucy" for the goose is the price for the carter, she tries to repay him in his own coin by flirting. After the actress goes to Europe, the young man discovers that he really loves her instead of the other. So he cables the stage star, and the actress agrees by cable to "sign" a life contract to play in a house in Suburbia. Florence Turner plays the girl, who loses through her own obstinacy, admirably, while Tom Powers as the suitor and Emmie Hayward as the actress handle their roles well.

The Sheriff of Yavapai County (Selig, March 19).—A Western drama with another gallop over country roads. The sheriff interferes with two gamblers who try to fleece the father of his sweetheart. The enemy results in a fight between the trio. The sheriff feigns death and then suddenly covers the gamblers with his revolver. As he is about to handcuff his prisoners, they turn upon him suddenly. He shoots one and fights the other. The cowboys, led by the girl, arrive at the nick of time, and there is the usual kissing tableau. As an element to produce dramatic suspense, the ride over hills and valleys has lost all value. It has been overdone by directors. Although the hand-to-hand fight is vividly presented, the drama is conventional in story and incident.

The Escape (Pathe, March 19).—Falling to follow out its original idea, The Escape becomes a conventional melodrama of the villain who tries to lure the innocent country girl to the wicked city. Jumpy and confusing in its telling. However, the story really isn't worth the film it requires. Two convicts escape from prison and separate. One gets a place on a farm and over- hears a scheming scoundrel try to lure away a pretty milk maid, who is to marry a country lad. The girl is fascinated, but the ex-convict prevents an elopement at the point of a gun. So the girl is married on time. Possibly the lurid scoundrel is intended to be the other escaped convict. Otherwise nothing is shown of the other prisoner's ultimate fate. The whole drama is a very bad example of scenario construction and of threadbare theme. The country girl is a bit too kittenish. Probably the director is to blame, and the characterization is his idea of an innocent farm maiden.

Pinneman (Essanay, March 19).—Hardly an average farce, and, although its character- istics are burlesque types, it did not make the audience laugh at its reviewing. An Irishman runs away from his wife in a small town and gets a city job as policeman. Another henpecked man, who apparently does not know him, runs away from the same town to the city. The "copper" sells his old suit of clothes, and, by coincidence, the other runaway buys it. Meanwhile the Irishman's wife has written to the city police about her absent hubby. The new "copper" arrests the other runaway for mashing, and the masher, wearing the Irishman's suit, is held to await the coming of his irate better half. Both wives arrive, but things are finally unraveled. Aimless in construction and a bit confusing at the start.

Prisoners of War (Kalem, March 19).—A rather interesting drama with the introduction of a bit of Civil War romance and adventure. An old veteran, whose petition for a pension for injuries has been refused, saves a Congressman's daughter from drowning. Then he tells the girl his story presented in the film play. Two friends are separated at the opening of the war, Vigron going to the Federal side and



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1600 Broadway New York City

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY The Old Monk's Tale
In a Japanese Tea Garden
The Priest and the Man
NEXT—The Well Sick Man—April 9

C. JAY WILLIAMS It Wasn't Poison After All
Mother's Lazy Boy
Tea and Toast
NEXT—The Unprofitable Boarder—March 26

CHARLES J. BRABIN Kathleen Mavourneen
The Risen Soul of Jim Grant
A Way to the Underworld
NEXT—Between Orton Junction and Fallonville—March 29

WALTER EDWIN Ann
A Youthful Knight
The Gauntlet of Washington
NEXT—With the Eyes of the Blind—April 1

GEORGE A. LESSEY Jan Vedder's Daughter
The Portrait
Bread on the Waters
NEXT—The Elder Brother—March 31

—FOURTH YEAR—

HARRY C. MYERS
LEADING MAN

BARRY O'NEIL
Director

Lubin Manufacturing Company

EDWIN AUGUST

Feature Player

VITAGRAPH CO. OF AMERICA

Address above, or care MIRROR



BIOGRAPH FILMS



FOR THE WEEK COMMENCING MONDAY, MARCH 31, 1913

MONDAY

THURSDAY

SATURDAY



THEIR ONE GOOD SUIT
EDWIN MASQUERADES

Face Comedies



THE HERO OF LITTLE ITALY

How a Small Boy's Daring Averted a Tragedy



THE PERFIDY OF MARY

Romance Meets Reality

BIOGRAPH COMPANY NEW YORK

Worth to the Southern forces. Vigron is captured, but Worth escapes and escapes upon his horse. Later Worth is captured by the Federals as a spy, and is to be shot at sunrise. Vigron, in return, assists his friend's escape, and is imprisoned for his neglect of duty. In after life, his deed costs him a pension. However, the Congressman intercedes, and the Pension Commission reconsiders the case. The main element of the story is, to our mind, doubtful. If Vigron was considered to have aided his friend's escape he would undoubtedly have received something more severe than a reprimand. His punishment would have been immediate, instead of being allotted in later years by the loss of a pension. Again, after his pension petition had been refused, a special act of Congress would probably have been necessary. The battle scenes are well done, but the first escape of Vigron on horseback and the way Worth dodged into the Federal lines hiding behind a tree while a company marched past, would have been impossible in actual warfare. The night scenes where the Congressman's daughter goes to the veteran's home with food are not tinted, although this is done with subsequent evening scenes. Robert Vignola does a good piece of character work as the Union officer and veteran. Anna Nilsson makes a pretty Southern girl, and James Vincent plays Worth.

Near to Earth (Biograph, March 20).—As frequently happens in Biograph dramas, everything leads logically to a climax of much power. In this instance it is a physical combat between two elemental men over the inevitable woman, but it happens that the victor is fighting on behalf of his brother rather than himself. The scene of the story is a picturesque, rocky shore, where Gato, the elder of two brothers, makes Marie, a fishermaid, his wife. The three live together in the brother's cabin and all goes well until Gato becomes so absorbed in business that he has little time to devote to his wife. She is lonely and finally consents to the persistent entreaties of Sandro, a handsome stranger, that they elope. On the very day that his wife runs away Gato has planned a surprise for her to celebrate a profitable land deal. The brother finds a note telling of her departure, gives chase, and after rolling Sandro down a cliff leads the wife back to her husband. She has already repented, and after Gato has allowed his violent temper full play all is forgiven. The picture lacks the originality of many Biograph productions, but tells an interesting story in an adequate manner. Several sea scenes are of peculiar beauty.

Jim, the Burglar (Lubin, March 20).—An entertaining half-reel farce, arguing that carrying bricks is more profitable than being a burglar. Jim has a certificate to show that he has been graduated from a school of burglary and is authorized to do his worst, which, it appears, is not very bad. The best laugh in the film comes when the two burglars are tempted by cake left on a dining-room table. Jim finds to his dismay that the cake has been charged with rat poison. At another time he breaks into a house where a young husband forces him to walk the baby to sleep, and nearly three hours are spent in a safe only to find that the bookkeeper has been there before him. Finally he tears up the certificate, and in the last scene we see him carrying a box. George Reehm appears acceptably in the title role.

Mr. Jinks Buys a Dress (Lubin, March 20).—In this split-reel we find Frank Burlesque that frequently suggests foreign comedy methods. It is all so utterly ridiculous that it may be relied upon to draw a number of laughs. Mr. Jinks leaves home impressed with the fact that his wife wants a new dress. After becoming thoroughly intoxicated, he enters a store and staggers off with the dress and clothing-store dummy he had seen in the window. The fun in the picture depends upon the antics of Mr. Jinks and his friends, who secure similar figures. Jerold T.

Heverner gives a good burlesque performance in the part of Mr. Jinks. Eleanor Calmes is the wife.

The Wonderful Statue (Vita-graph, March 20).—Overlooking the intractability of a scheme whereby a daughter hoped to stand in a pedestal and deceive her father into believing that she was a statue, this film offers acceptable comedy. Of course, it is made clear that the father in the case is very near-sighted, and that he is obliged to look at the pseudo statue without his eyeglasses; but even under the conditions named no sane person would seriously consider such a plan. Mr. Dennis objects to his daughter's union with Dick Harvey, a poor young sculptor but promises his consent if Harvey in three months' time produces a statue equal to the Greek masterpieces. The work is completed, then accidentally broken, and in desperation the girl declares that she will impersonate the statue for her father's benefit. It takes an unexpectedly long time for Mr. Dennis to discover the trick, and an unexpectedly short time for his anger to pass away that he may consent to the union of the young couple. Four of the Vita-graph's strongest players are included in the cast. They are John Bunny, Lillian Walker, Courtenay Foote and Flora Finch.

Deedee's Blind Master (Pathe, March 20).—The story contained in this film is devised to show an unusually well trained dog to advantage. It serves that purpose and, apart from the prominent featuring of the dog, is not without interest. Deedee is a fox terrier entirely devoted to his master, a blind newsdealer. The dog not only leads its master through the streets, but manages to be of considerable service in conducting the newsstand business. When the blind man is knocked down by an automobile and taken to a hospital the dog follows and eventually finds its way to Bill's side. While in the hospital an eye expert restores the old man's sight and Deedee is inconsolable, for it seems that he is of no further use. Bill even feigns blindness, that the lost spirit of the dog may be restored, but in the end Deedee transfers his services to a poor cripple that needs him more. It is a film of more than ordinary appeal.

A Delivery Package (Biograph, March 17).—Among the Biograph half-reel comedies that we have witnessed during the recent past, *A Delivery Package* takes first place, perhaps, in containing a novel situation and laugh-producing business and nonsense. As the comedy starts out, it tends to give one the impression that it is going to be dull, but as it continues and we get the first suggestion of what is going to happen to the unhappy rejected suitor the fun is unmistakable. Especially good is the leading male character. Unwittingly the rejected suitor becomes a guest at the wedding supper of the girl he has lost. The bridegroom determines to humiliate him, and sets out to make him drunk. He succeeds in this, gives the now-liveliest man his card, telling him to call on him some time and then instructs one of the waiters to take him home. On getting the fellow outside the waiter asks the man where he wants to go, and the dazed fellow hands him the card which his rival has given him. He is taken to the home newly prepared for the reception of the bride, and what he does here while in the throes of savagery and mirth, superinduced by wine, is a scream.

Turn Him Out (Selle, March 18).—Not so much with the idea or situation can fault be found, but the treatment of the piece and the methods adopted by the players in an effort to gain a laugh are grotesque with awe. The character of the dandy is far too broad. A young husband returning home is mistaken for a "masquerade" when the servant has been ordered to throw out of the house. The series of incidents does not create the amusement possible under better conditions.

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(Lubin) Women of the Desert. Dr.
(Pathway) Father's Wrath. No. 14. Top.
(Relax) A Prisoner of Oshana. Dr.
(Vita) Beella Becomes a Lady. Com.
(Kas.) The Boy's Defeat. Two parts. Dr.

Tuesday, April 1.

(Cine) He Wouldn't Give Up. Com.
(Pathway) How Plaster is Obtained. Ind.
(Pathway) The Negro. Nov.
(Edison) With the Eyes of the Blind. Dr.
(Kas.) The Sheriff's Son. Dr.
(Kalem) The Exposure of the Land Swindlers. Three parts. Dr.
(Lubin) Singing a Clock. Com.
(Laz.) The False Soldiers. Com.
(Relax) Margarita and the Mission Funds. Dr.
(Vita) Checkmated. Dr.

Wednesday, April 2.

(Edison) The Fruit of Suspicion. Dr.
(Edison) The Duke's Dilemma. Com.
(Kas.) The Price of Gold. Dr.
(Relax) A Lucky Mistake. Com.-Dr.
(Relax) Chinese Temple. Sc.
(Cine) The Engineer's Daughter. Dr.
(Pathway) Cairo, Egypt, and its Environs. Sc.
(Pathway) Nobility. Two parts. Dr.
(Kalem) The Sacrifice. Dr.
(Vita) Alice; or, the Test of Friendship. Dr.

Thursday, April 3.

(Bio.) The Hero of Little Italy. Dr.
(Kas.) The Will-Be-Wish. Com.
(Lubin) A False Friend. Dr.
(Relax) The Stolen Tribute to the King. Dr.
(Relax) The River Wagon. Sc.
(Pathway) There She Goes. Com.
(Relax) Riddle the Routine Detective. Dr.
(Vita) The Midway Romance. Com.
(Vita) Our Coast Defenders. Mil.

Friday, April 4.

(Edison) The Inventor's Sketch. Dr.
(Kas.) A Wolf Among Lambs. Dr.
(Kalem) Father's Deception. Com.
(Kalem) New York's Public Markets. Typ.
(Lubin) The Burden Bearer. Dr.
(Pathway) Whittier Trice Moving Picture Act- ing. Com.
(Pathway) An Excursion to the Grande Char- tronne. France. Sc.
(Relax) The Heron's Awakening. Dr.
(Vita) Let Him Quarrel. Com.
(Vita) The Golden Hoard; or, Buried Alive. Two parts. Dr.

Saturday, April 5.

(Bio.) The Perdy of Mary. Dr.
(Cine) Modern Progress in Somaliland. East Africa. Typ.
(Cine) Sweet Heart Ne'er Won Fair Lady. Com.
(Edison) Master and Man. Dr.
(Kas.) Beware Billy's Way. Dr.
(Kalem) A Millionaire's Tragedy. Dr.
(Lubin) His Widow. Com.
(Relax) Collecting the Bill. Com.
(Relax) A Chance of Administration. Two parts. Dr.
(Pathway) The Broken Idyll. Dr.
(Vita) He Answered the Ad. Com.

FILM SUPPLY COMPANY RELEASES

Monday, March 31.

(Ryno) Classmates. Dr.
Tuesday, April 1.
(Gau.) The Quality of Kindness. Dr.
(Gau.) By Waters Beautiful.
Wednesday, April 2.
(Gau.) Gaumont's Weekly No. 56. Top.
(Same) The Last Old Lady. Com.
(Same) Rapid Transit in New York.
(Solax) The Bachelor's Housekeeper. Com.

Thursday, April 3.

(Gau.) Marriage by the Wholesale. Com.
(Gau.) Exotic Fish. Sc.
(Pilot) In the Battle's Smoke. Dr.
Friday, April 4.
(Laz.) Too Polite. Com.
(Laz.) More Than She Bargained For. Com.
(Solax) The Ogre. Dr.

Saturday, April 5.

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(Great N.) A Skipper's Story. Com.
(Great N.) Under Southern Skies. Sc.

MUTUAL FILM CORPORATION

Sunday, March 30.

(Maj.) A Well Meant Deception. Dr.
(Thas.) (Title not reported.)

Monday, March 31.

(Excelsior) The Romance of a Fisher Boy. Dr.
(Amer.) The Renegade's Heart. Dr.
(Keystone) Her New Beau. Com.
(Keystone) On His Wedding Day. Com.

Tuesday, April 1.

(Maj.) A Study in Sociology. Dr.
(Thas.) (Title not reported.)

Wednesday, April 2.

(Bell.) The Judge's Vindication (two parts). Dr.
(Broncho) The Sins of War (two parts). Dr.

Thursday, April 3.

(Amer.) Matches. Com.
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(Keystone) Hide and Seek. Com.
(Mutual) Willy and the Faithful Servant. Com.
(Mutual) Winter Sports in Norway. Sporting.
(Mutual) Mutual Weekly No. 14. Top.

Friday, April 4.

(Kay-Bee) With Lee in Virginia (two parts). Dr.
(Thas.) (Title not reported.)

Saturday, April 5.

(Amer.) The Mute Witness. Dr.
(Bell.) The Penalty. Dr.

UNIVERSAL COMPANY RELEASES

Sunday, March 30.

(Hax) Her New Chauffeur. Com.-Dr.
(Crysta) The Drummer's Note Book. Com.
(Crysta) It's a Bear. Com.
(Relax) Married in Haste. Com.

Monday, March 31.

(Imp) Cupid in Uniform. Dr.
(Nestor) Superstitious Mary. Com.
(Nestor) Mum's the Word. Com.
(Cham.) A Knotty Knot. Com.

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Tuesday, April 1.

(Gem) Billy's Double. Com.
(Gem) Lyndhaven Farm, Virginia.
(101) Bismarck House Divided. Three parts: Dr.

Wednesday, April 2.

(Nestor) The Widow's Folly. Dr.
(Powers) Do It Now. Com.
(Relax) The Superior Law. Three parts: Dr.
(Univ.) The Animated Weekly. No. 56. Top.

Thursday, April 3.

(Imp) The Bishop's Candlesticks. Two parts: Dr.
(Hax) Fiddler Pete. Com.-Dr.
(Frontier) The Bandit's Redemption. Dr.

Friday, April 4.

(Nestor) A Providential Tragedy. Dr.
(Powers) Bachelor Bill's Birthday Present. Com.
(Victor) A Letter to Mother. Dr.

Saturday, April 5.

(Imp) Hinks, the Terrible Turk. Com.
(101) Bison Taps. Two parts: Dr.
(Mecca) By the Curate's Aid. Dr.

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GEO. A. MARIE, Secretary.

Release of March 27th

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Historical Drama.

Release of April 3rd

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REVIEWS OF UNIVERSAL FILMS

The Great Canton Mystery (Rex, March 27).—It is only the slowness of the story in getting started that retards the interest of the spectator. In the first reel—there are two reels—considerable improvement could be made by eliminating unnecessary incidents that bear but slight relation to the actual drama. The second reel is pointed in its action, gripping at times and more than redeems the first reel. In seeking employment as a French maid the girl meets the man who has ruined her life. The man is now married, and to rid himself of the girl's presence he offers her \$5,000 to leave the country. No legitimate reason is given as to why this man retained the girl in his employ. Instead of leaving the country the girl murders him. A famous detective is called in, who solves the case by hypnotizing the girl. Hearing the girl's story, he declines to appear against her, and turns her free.

Having Their Picture Taken (Powers, March 26).—Most of the photography is poor, and that in the last scene is excessively bad. Children getting their pictures taken are frequently amusing and sometimes annoying, and this release is meant to be a travesty on the situation. The two children are delightful, playing in an unconcerned, fetching manner. As for the player in the role of the photographer, he seems to possess little idea of what constitutes real comedy in acting; he does nothing but test his hair wave his arms, and stamp around the room. Such a picture has possibilities, but they are not realized in the present case.

Picture Business (Powers, March 26).—In the same reel with *Having Their Picture Taken*, this scenic subject could be made more interesting by having better photography and more instructive by an addition of more explanatory subtitles. Besides witnessing a few picturesque scenes, the spectator knows of nothing of the picture shown unless he is an advanced student of travel and geography—and few of us are.

The Tenderfoot's Turn (Frontier, March 27).—A comedy film deriving its fun from the nonsense of a crowd of cowboys who endeavor with success to make a brave man out of a tenderfoot, the fiancée of their employer's daughter. The tenderfoot earnestly tries to copy the habits of the West, and save nothing when jokes are played on him. But when the foreman attempts to run off with his girl he decides to give them some of their own medicine: he herds the boys into a pen, and then goes gunning after said foreman, who is at the time riding with his sweetheart. At the point of the gun, the foreman retreats, and the girl is made to follow him to the pastor's home, where a marriage ceremony is performed in due haste. The father, foreman, and the rest of the cowboys arrive at its conclusion to give him the welcome hand and recognize his spirit. It is played with a good deal of zest, and should be well received.

The Drummer's Note Book (Crystal, March 30).—The situation has been conceived—the taking of this strange man into her house by the wife and ignoring the husband on his arrival in order to converse with him—is too utterly impossible and absurd even for a farce-comedy. We have seen the same idea many times before, and as the farce is played with comedies, and so are unable to enthuse over the present effort. A young wife finds a note book in the possession of her husband, and which really belongs to a drummer. In a jealous rage she tries to find out what he is doing, and gets revenge on the husband for his inconstancy, which is evidenced in the book. A girl friend advises her to flirt. She does, but it happens to be the friend's husband she flirts with. The husband returns home, and with explanations the niece ends rather feebly.

It's a Bear (Crystal, March 30).—The idea for this picture does not justify its treatment as a farce by the players. Father declares that his daughter shall not marry a man who has not proved himself a brave man. The prospective son-in-law conceives a plan to bring the reluctant father to time. He hires a man to garb himself in a bearskin to roam the woods and then takes father out on a mighty hunt. Father proves himself a coward when approached by the disguised man and seeks safety in a nearby tree. But the bear almost meets disaster from the gun of a farmer, who happens to be hunting in the neighborhood. On the promise not to give the father away, the boy secures consent to marry the girl. The chase between the old farmer and the bear is, perhaps, the most amusing feature of the film.

Innocent Dad (Imp, March 29).—It is really quite difficult to follow the thread and catch the point of this Imp burlesque, but there are several scenes which create considerable laughter, especially those towards the last. The "ragging" or dancing could be eliminated, as it fails to improve the picture any and only spoils it for those who object to suggestive scenes.

A Night of Anguish (Relair, March 26).—A Night of Horrors would, perhaps, be a more appropriate title for this two-part drama produced by the Relair Company. There is a little of everything and not much of anything which resembles what we have been led to suppose is modern screen drama. What it is, is a screen adaptation of one of those memories some of us retain of the blue-red, hair-raising, last moment melodramas that used to reach the galleries with a thud. One is forced to enjoy this night of anguish heartily: it is like a tropical stew—you don't know what's in it, but it's hot, and that's the principal thing. To our way of reasoning the producer could have made only one improvement in building up the suspense of his climax, and that would have been to make more flash scenes of the anxious, waiting son and the hurrying mother. Mother is the heroine of the piece. What she does not do in the way of thrilling "stunts" is not worth doing. The one which makes your hair stand up the straightest is where she climbs to the side of the railroad bridge, high over the river, while the railroad train passes overhead. The picture is, on the whole, fairly photographed, with a good many splendid scenes. Its story really amounts to little, aside from furnishing a motive for the various incidents. The picture is undoubtedly destined to succeed, in a large measure, for its very uniqueness, if nothing else.

To Run and Back (Imp, March 27).—Jane Gale and King Baggot assume the lead roles in this amusing well-written comedy denoting the troubles of a young married couple. Only in the photography could much of an improvement be made. The acting of Mr. Baggot shows him in the light of a refined comedian, and Miss

Gale plays her part in an artful manner. The borrowing of the young couple by the hotels is a unique idea, and makes a clever situation. The trouble arises over the wife's lingering over her toilet when the husband waits below with a pair of theater tickets. Husband goes to the theater alone, following a quarrel, and the cook follows in the wife's place to embarrass and annoy the man. This quarrel winds up in a trip to Reno, where they both expect to seek a divorce. Coincidence throws them together in the train, and later in the same hotel. Their actions arouse the suspicion of the hotel managers, and they proceed to boycott them. Cupid arouses from his lethargy, and all ends happily. More of such clean, pointed little farces would improve any programme.

Do It Now (Powers, April 2).—The boss buys a quantity of cards marked "Do It Now," and distributes the cards about his office and home. The picture is built about the way the characters follow out the printed command. Cook marries a comely "conner," daughter closed with a clerk, and another clerk, in order to get money to play the races, breaks open the boss's safe. When the agent returns with a new set of cards inscribed "Don't knock—boost," he gets boosted. The comedy does not work up to really funny situations.

The Criminal (Mecca, March 26).—A drama of circumstantial evidence. A young man sells and his wife receive, "black hand" letter. Then a bomb kills their child. Meanwhile the police are searching for a kidnapper called "Dago Charlie." The unhappy couple moves in fear to a new city to live. There, a little rich girl, lost in streets, wanders to their tenement home. Then the police burst into the flat, believing the husband to be the wanted criminal. The wife is arrested, and when the husband arrives home there is a fight. The man escapes, but gives himself up later when he learns from an Italian newspaper, of his wife's arrest. They are finally vindicated and released. The incidents and plot are overdrawn. The characters, excepting Sadie Weston, who plays the wife, do not catch the Italian atmosphere. There is one serious flaw in the construction: the lost child could have told her story and proven the falsity of the police accusations. The Italian newspaper, dashed upon the street, apparently tells nothing of an arrest or trial, but deals with the situation in the European-Fashion War zone. There is no explanation of the means by which the two were vindicated. The subcaption merely states that they are vindicated, and we see them leaving prison. Miss Weston does excellent work as the wife.

Mum's the Word (Nestor, March 31).—This half-reel farce is really refreshingly funny. A cub reporter is sent to "cover" a deaf and dumb school. Entering the institution grounds he collides with a gardener. The gardener says things in the sign language. A moment later the reporter meets a pretty mute girl. He tries to talk to her, and then recalls the gardener's sign language. He tries it with electrifying results, for the girl dashes away in wrath. Then he tries some other signals on two pretty girls and gets a kiss. In to this point the farce is brand new, but here an old story is used to complete the farce. The reporter invited to the school dance, has a jolly time with a fascinating young woman. They "converse" by signs, and finally another young man approaches the girl, asking for a dance. "I can't dance with you," she replies. "I'm engaged to this dummy." Then the cub reporter discovers that his apparently mute friend is a newspaper woman. An amusing bit.

Superstitions Mary (Nestor, March 31).—Mary is in love with a young man and doesn't like mother's choice. But mother insists and Mary is to be married on Friday, the 13th. A series of accidents happen, the would-be suitor gets intoxicated, and Mary elopes with the son of her fancy. A half-reel farce, but far from squalling its companion piece, Mum's the Word.

Her Friend the Chauffeur (Rex, March 30).—Grace wants Brother Joe, a woman father just returned from Europe, to meet her friend Betty. Joe masquerades as a chauffeur and drives Betty home from a dance. He is arrested for bad driving and kidnapping, but Betty rejects and pays the fine. Then she gives him a job as butler. Joe upsets trays and plates, but overhears the villain demanding of Betty's father an immediate marriage with the daughter. The father is a ruined man and "in his power." But Joe hands the villain a check, takes the second-hand dowry, and wins the girl's heart. Trick photography is resorted to in showing Joe as a chauffeur. The story is developed in jumpy fashion throughout and depends upon two trite incidents: the masquerade of the hero as a servant and the demand of the villain for the daughter of his victim.

Marry in Haste (Relair, March 30).—Criticism is forestalled with the sub-caption, which explains that Marry in Haste is a burlesque. The cowboys of Pawnee read a matrimonial advertisement and Joe Darrell writes. Later the blushing bride—an eccentric comedy lady—arrives. Joe tries to back out of the agreement, but the force of a marriage at the point of their revolvers. Then Joe gets intoxicated and shoots up the town saloon and starts things at home. The bride chases him with a broom, tames him and finally forces him to sit quietly while she feeds him mush. The matrimonial advertisement bride is an old farce character. The incidents of Marry in Haste, where wife chases the husband with a broom, are, to say the least, not original.

Cupid in Uniform (Imp, March 31).—Through faulty acting on the part of the two leads, this comedy possessed of several worthy merits, is relegated to the mediocre class. Instead of being particularly funny, the boy and the girl have overacted their parts and made the story a snack of the insipid. The youngster who plays the messenger boy, does passable work, but even he reflects the gloom of night from beginning to end. Having quarrelled with her sweetheart the girl decides to send her ring back, and calls for a messenger to deliver the same. The messenger notes the girl's grief, and decides not to deliver the ring at present. Later, he is called to the man's house to return the girl's photograph. While wondering over whether to deliver it or not, a falling beam strikes him on the head, and on awakening he finds himself in a hospital. The boy and his sweetheart are sent for to claim their property and over the messenger's bedside they forgive and decide to forget.

The Widow's Folly (Nestor, April 2).—According to the one-time popular conception of the West, this picture rings true in its conception: there are Indians, any amount of shooting and a heroic rescue. While the plot is somewhat lame in its construction the main portion of the story can be followed through with ease.

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"A STUDY IN SOCIOLOGY"
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and to a good many, perhaps, it will appeal, for the photography is good, the settings are characteristic of the West, and there is some little suspense in the action. The fault we find with the technique in writing the plot is that the author should have furnished some reason for the widow's objection to her daughter receiving attentions from her ranch foreman, and, again, who was the villain, and why the Indian pursuit in the first portion of the picture. The foreman saves the villain, but in so doing is shot. He is picked up and cared for by an Indian, but it is months before he is able to return. Meantime the wounded villain has found refuge with the widow who has succumbed to his advances as a lover. The villain has laid careful plans to have the widow draw the money from the bank and steal it from her, but the old foreman returns in time to prevent the carrying out of the plan. After this the mother draws her objections. This last scene is quite effective, as there is considerable in the picture of this mother, who has seen her mistake both in the old foreman and the placing of her love.

Bachelor Bill's Birthday Present (Powers, April 4).—Edwin August enacts the title role of this pleasing little comedy with his usual charm. Perhaps there are spectators who would like to know more about this girl, where she came from, etc., all of which rightly belongs in the exposition. In a fishing village Bill lives alone, mending his own clothes and performing the tasks that belong to a woman. Fate brings a baby to his lonely home on his birthday, with a note from the mother asking the father to be kind to it, as its mother is too poor to care for it. Bill seems pleased with the infant, but the problem confronts him how to nurse or feed him. He reads an advertisement in the local paper asking for a woman, and, of course, the mother replies. Bill in time learns to love the baby, and naturally the mother is included. Gossips begin to talk, and the girl, to protect him, leaves Bill penniless, and in order to offer any chance of scandal marries her on the spot. If the character and motive of the girl who started the scandal had been better established it would have improved the logical construction of the piece.

Billy's Double (Gem, April 11).—There is a vast improvement in the Billy comedies over those of the past. Baroque and horseplay are being omitted, and Mrs. Quirk carries his roles in a more conservative manner. Several of the incidents in this farce are amusing to a high degree, but story is lacking; there is no punch at the close. Billy has a double in a hobo, who one afternoon sneaks into his home and takes possession of his clothes. The hobo is mistaken for Billy by his many friends while Billy is out working strenuously to supply wife with means. Wife learns that her husband is down-town in a cafe having a good time with the ladies. She visits the place and marches the hobo, whom she supposes to be her husband, home by the car.

Billy's Mistaken Overcoat (Gem March 25).—The improvement in the production and staging of this piece is noticeable, though the photography is inclined to be poor and there is little real purpose or path to the story. Mr. Quirk is always, more or less, amusing even when the piece is dull; with a bright comedy he is splendid, and the leading lady provides good support. A mistake in overcoats, a letter which falls into the hands of the wife, and a breach arises between the young couple. She dies into a fury and he follows. She moves and he moves, but coincidence brings them together again in another apartment. It is possible that more could have been made out of this situation, particularly where Billy discovers a strange overcoat lying from his wife's room.

MUTUAL FILMS



Her Gallant Knights (Thanhouser, March 23).—Like the photograph. Won at the Rodeo, this piece fails to achieve much attention, mainly because of the ordinary story and the poor photography. Especially is the photography obscure and dark in the scenes depicting the orange exposition, and it is to be wondered at, for poor photography is not common to the Thanhouser Company. The newly-arrived girl attracts the attentions of three men, two young and one old. They pursue her with relentless energy, each in turn, seeking to advance his cause as the favored suitor. Finally she tells them that the one who wins the prize at the orange exposition will be favored with her consent. All of them win prizes, and to find a way out of the difficulty she presents to them an invitation to her wedding with an Eastern boy. The action is laid in California, and the acting is capable. But where is the situation, the point of the comedy? Surely not in the dismay and disappointment expressed on the faces of these men when informed that they have been making asses of themselves.

The Vindication (Reliance, March 10).—The work of E. P. Sullivan in the role of the judge is perhaps the most interesting and striking feature of this Reliance photoplay, which aims to show the method adopted by unscrupulous capitalists to enforce judges to concede to their wishes. Even though the average spectator may be unacquainted with the action and conditions relating to such things, some of the incidents and business herein set forth seem unnatural and even unprecedented. For instance, when this president of the trust company is robbed of his letters, which he has been holding to impeach the judge, he and his associates jump into an auto and pursue the offender. Now this impresses one as being hardly the course a president of a trust would adopt, but when said president flashes a gun and attempts to stop the fugitive with bullets the drama sinks to the level of cheap melodrama. And again, why should this young reporter, who sets out to clear the judge, call in the aid of the daughter when his acquaintance was of such short duration? However, the picture will appeal to many photography patrons, for the action on the whole, is pointed and accumulates speed up to a satisfactory climax.

A Well Meant Deception (Majestic, March 30).—After his marriage with a cabaret singer, the uncle cuts off the allowance of the young artist and he is forced upon his own resources. Failure meets his efforts to sell his pictures, and the girl, to keep starvation from the door, offers to return to her profession as a singer. To this the husband refuses consent. However, the girl returns, leaving her husband to believe that she is teaching at a school. The uncle discovers this deception and the fact that the young wife is secretly saving her money to buy the husband's pictures. Realizing that he has misjudged the quality of the girl, he seeks to make amends. It so happens that the husband at this time learns of the deception of his wife and follows her to the dance hall. There is denunciation upon his lips, but the uncle steps forward to explain and take the boy back in his good graces with full forgiveness. The plot has not been constructed with the best view to strong climaxes, but the story has considerable sentiment, which will mean success.

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A Remained Reputation (Reliance, March 18).—It is to be regretted that the real spine of the piece takes so long in starting. The idea for the piece is capital one, but the author has failed to develop it along the best lines. Too much film is wasted in making the exposition and introducing the characters. Some definite motive should have been given the thief for choosing this particular house to rob. Also, more could be made of the situation where the thief is mistaken for the policeman and the policeman for the thief. The chase is amusing.

Her Dreams of Yesterday (Excelsior, March 17).—So, the old lady's dreams of yesterday were not very pleasant either to her or to the spectator. It is not drama nor a consistent story. The situation of the hero tied to the log riding to the saw and death, has been made obvious by name. Of course the villain does this deed. Defeated in his purpose, he completely drops out of the plot and the hero, several years later, dies in bed. What an opportunity he missed to die a spectacular death on the log. No reason is given for his death. He simply dies, and his wife, the heroine, lives on to tell the story to future generations. The action could be condensed down to 400 feet of film.

The Prima Donna's Cat (Majestic, March 25).—What the spectator would like to know in witnessing this photo-comedy is where or what does the insane someone lead to? Considerable of the photography is as bad as the humor of the piece. The prima donna—we take the cat's word for it, though she could as well have been a washerwoman—has a cat which occupies her attention, to the exclusion of her sweetheart. The cat strays under the bathtub and becomes lost. Sweetheart produces the cat, having discovered its whereabouts, on the condition that the woman accept his proposal. A detective is worked into the plot, with no obvious reason except to create more scenes.

Will Death Be Us Part (Pilot, March 26).—There is just a slight suggestion that the idea for this photoplay might have been derived from one of this season's plays—The Governor's Lady. The story opens with the opportunity presented to a Representative to secure the nomination for Senator by his colleagues, provided he will divorce his wife, who, it is stated, is not the sort to grace a Senator's arm. The big inconsistency of this, which impresses itself upon any intelligent person, is that it would not make any difference what kind of wife a man had in running for office, so long as she was respectable. Our author evidently has never visited Washington to take a casual survey of the wives brought there by United States Senators. Still, the story, as told by this Senator to his associates, in giving his refusal to divorce his wife, is simply appealing, taking up most of two reels. He tells them of his wife's sacrifices and struggles for him from their early courtship until he presents her as a social chameleon in society, but she is his until death parts them, whether it costs him his election or not. Settings for the piece have been made appropriate, though incident photography at times mars the general effect. There is considerable strength and action in the final scene.

For Her Boy's Sake (Thanhouser, March 26).—For her boy's sake, or rather for the sake of the memory of the boy, the old scrub woman sacrifices her meager earnings, saved against old age, that the young man in the orphan building where she is employed might send his sick wife into the mountains without being required to steal. That was the undoing of her own boy; he loved a woman and for her sake, though she was unworthy, he stole and paid the debt with his life. She never forgot it, nor that even strong men are oft-times led astray through the love of some woman, and when she sees the pitiful condition of this young man and his temptress she is only too willing to save him by the small offering. With naturalness and charm the action is carried along up to that point where the mother has gathered together her savings for that time when she will be unable to work, but the author, in failing to bring the old woman and young man together in a more personal way, prior to the sacrifice, loses a part of the pathos and power the situation might otherwise possess. The small incident of the old woman falling and having her injured hand bandaged by the clerk seems hardly significant.

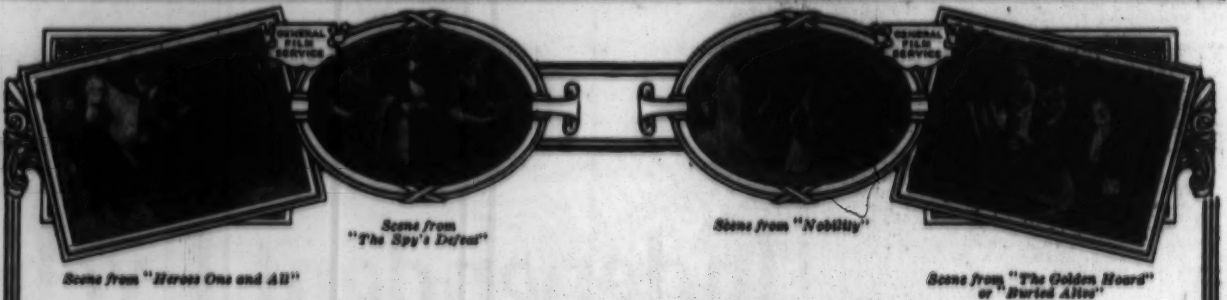
The Wrong Miss Wright (Majestic, March 25).—Scenes relating to places of historic interest in this picture are really the principal feature of the film. Much of the photography might have been improved, and the story at the outset gives promise of developing into something good, a promise that is not fulfilled. An old maid and her niece take boat for South America. A young fellow, attracted by the girl, learns who she is and telegraphs one of his friends for an introduction. The introduction comes, but it is to the wrong Miss Wright, and our hero is forced to pay court to the old maid until a readjustment is made towards the end of the trip.

SUPPLY CO. FILMS

Lincoln for the Defense (Pilot, March 15).—Invested with a homely human note, this drama of Abraham Lincoln's early life is the best showmanly the Pilot Company has yet produced. It is very well done, indeed. Lincoln gives up a vital political engagement to respond to the call of a young mother, whose son is on trial for murder. Lincoln volunteers as counsel for the defense, and, when the people read their case, he faces the jury with a dramatic story. Lincoln tells the jury how, years before, he was befriended by a frontier settler who, when he was able to move on five weeks later, leaving a little boy, the prisoner, as the young widow's only support. The boy secured work on a farm, was brutally treated, and finally, in defending himself with a pitchfork, unintentionally killed the cruel farmer. With this story, Lincoln closes his defense, and the jury, moved by the humaneness of the tale, sets the boy free. "She's not her baby now," exclaims the great American. It is a photoplay of real value, based on an old-told incident of Lincoln's early life. The film version is thoroughly well constructed, and gives the fullest picture of the heart and there is a thrill in the trial scene, artistically presented. The player who portrays Lincoln acts sincerely and naturally. At first he seemed not quite to catch the final expression, but as the scenes pass, he grows into the part, giving a really vital characterization. The actress who plays the mother is a young actress of wide possibilities. After this drama, it would be no longer right to classify the Pilot as one of the coming companies. The Pilot Company has arrived.

The New Film Actor (Great Northern, March 25).—A study in the art of the actor, upsets a photoplay in the making and wanders into a number of dressing rooms. One of those European rough and tumble affairs.

The Head of Broadway (Paramount, March 11).—With a story of considerable grip, the photoplay gains through the excellent spring



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of the presenting cast, particularly of the actress who portrays the connettish divorcee. A painter in love with the divorced Mrs. Walters sets up his penniless brother in a laboratory near his studio. The sickle Mrs. Walters fights with the brother and fascinates him. The painter discovers the flirtation and accuses his brother of faithlessness. An explosion partly blinds the brother, after he has written a note asking the other's forgiveness. The divorcee returns, but both brothers renounce her.

The Dividing Line (Bromo, March 19).—Dull farce with a threadbare story. Hubby is upset by wife's cooking and hires a cook. Wife goes home to mother. When she demands a divorce, he says it will cost \$500, and that he hasn't got the money. Then she sends a note, saying: "Discharge the cook. I will return and help you save." Wife comes home, but the two divide the house between them. Finally, when the money is almost saved, wife masquerades as a burglar to steal it. She is captured by the husband, and the reconciliation follows. The story is funny in development. Too many notes, dashed upon the screen, to aid in unfolding the plot, weaken the comedy. Jack Hawkins is the husband, May Alden the wife, Kathryn Dana the mother, and Florence Noonan the waitress.

Fred as a Soldier (Great Northern, March 26).—The troubles of a fat comedian as a raw recruit, drilling, going through athletic evolutions and at risk practice are revealed. Fred comes back on a stretcher after his strenuous day. Will bring a smile or two to people who like this sort of thing.

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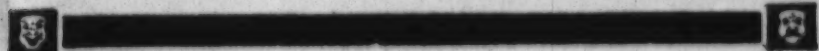
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REVIEWS OF LICENSED FILMS



His Honor the Mayor (Vitaphone, March 13).—Harry T. Morey contrives to produce more laughter perhaps than any of the other players, not excepting John Bunny or Flora Finch. In the farce, it is indeed difficult to discern much humor—it is rather pointed and common. Charles Eldridge plays in excellent style, making a good contrast to the overbearing, blustering Mayor (Mr. Morey). The mayor and his constituents are opposed to woman's suffrage until the arrival of a maiden aunt. She is rich and, above all, a talker. How more be said?

The Great Wall of China (Relig, March 15).—Well photographed and very complete in its presentation is this half-reel picture of China's Great Wall, some 3,600 miles long, and averaging 37 feet in height. Its construction was started 200 B. C. The wall is made of granite blocks.

Gambler's Heart (Mellie, March 13).—The part of Jack Hurley, a gambler, is particularly well played in this picture, that aims to show a professional card player in the unusual light of an honest man. The picture is set at night. The first scene is in a saloon, where Hurley comes to love the sister of one of the cowboys. It happens that the undesirable citizen of Bear Gulch, Hurley, among them, have been told to leave town by a certain boarder. It also happens that the cowboy and his sister are lost on the desert, and are driven from there when the gambler, on his way to other parts, finds them, and saves their lives with the last drop of water in his canteen. This and the manner in which Hurley bravely meets death, happy in the thought that he has saved the girl he loves, are the big situations. The principal trouble is that time, as depicted in the picture, is insufficient to permit of any of the trio driving from town.

When John Brought Home His Wife (Lubin, March 13).—A quiet story, without much plot, but interesting and very well acted, with Arthur Johnson and Lottie Brinson in the principal roles. Scenes at a theatrical boarding house are particularly true to life. An awkward young farmer leaves his home in the country to earn a fortune in the city. He finds a room at a boarding house where a pretty actress takes a fancy to him. Neither can find work, and a common misfortune increases the bond of sympathy between them, until they decide to change their luck by getting married. Then things look blacker. John needs money from home, and takes his bride to receive the parental blessing. Clara Lambert and Charles Brandt are well cast as the parents.

Rightly Said (Relig, March 13).—A quiet story, without much plot, but interesting and very well acted, with Arthur Johnson and Lottie Brinson in the principal roles. Scenes at a theatrical boarding house are particularly true to life. An awkward young farmer leaves his home in the country to earn a fortune in the city. He finds a room at a boarding house where a pretty actress takes a fancy to him. Neither can find work, and a common misfortune increases the bond of sympathy between them, until they decide to change their luck by getting married. Then things look blacker. John needs money from home, and takes his bride to receive the parental blessing. Clara Lambert and Charles Brandt are well cast as the parents.

The Love That Turned (Pathe, March 13).—Developments in this film lack the impression of human probability. Settings are attractive, the photography is good, and the acting is adequate, but the story does not grip. A young American crosses the border line into Mexico, apparently to take part in Mexican hostilities, and is wounded by soldiers. He is given shelter by a Mexican girl, who promptly falls in love with him. The wounded man sends a note to his American sweetheart and the knowledge that he cares for another immediately turns the love of the Mexican woman to hatred. She arranges for the capture of the girl from the United States and her father when they enter Mexico with "all the gold that is necessary" to rescue the lover. The attempted capture and escape are not particularly well manipulated. Three chase scenes are included in the picture.

The Fugitive (Relig, March 13).—The situations in this film are too improbable, even for a half-reel farce. Charlie, pursued by the police because he is supposed to have killed a man in a fight, seeks refuge at the home of his newly married sister, whose husband he has never met. After the manner of fugitives in farces, he hides under the dining-room table and frightens the maid. Later he is taken for a chimney sweep and a burglar. In the latter instance the husband leaves the house confident that the supposed burglar will await his return with policemen. The picture is filled with such unreasonable happenings.

The Way Out (Vitaphone, March 13).—Young Turner, amusingly portrayed by Maurice Costello, is a member of the Comedians of the Circus and a musician. Emma, played by Clara Kimball Young, is something of the same kind herself with regard to marrying. She takes the vow never to accept the proposal of a man, while Turner agrees never to propose to a woman. Fate brings these two young people together, and Emma sets out to change opinions. The young people become attracted to each other, and during a serious bout of Turner the experience the unraveling of love. Yet there is the vow they have both taken, and the question is how to get out of it. The landlady suggests the plan by informing the young woman that it is less than a year. She proposes and he joyfully accepts. Guy T. Evans is the author of the entertaining little sketch. One enjoys it thoroughly, especially the clever ending.

The Ferrets (Relig, March 13).—Desmond, chief of the police, though recognizing the ability of young Watt as a detective, refuses to consider him as a son-in-law. With the hope of ridding himself of the young fellow, he tells him to go and capture the gang of counterfeiters, and perhaps he will consider the proposition. By accident the young detective stumbles upon the rendezvous of the gang in a seemingly deserted building. Before he can make his escape, however, the gang find him, and bound and gagged, throw him into the cellar among the rats. A rat catcher who comes to rid the building of the pests finds him there, but he, too, is discovered and made a prisoner. Here is where the real hero, a rat, comes in. The landlady and her maid are freed, and subsequently the other men are freed, the gang is apprehended and the young detective sets the girl. The picture is rather amusing and not a little thrilling at times, having good photography and being splendidly acted.

A Lucky Chance (Lubin, March 13).—We have heard of cases wherein a person holds some one up with nothing more than a bicycle wrench, but as the situation is used here it is that the incident happens in broad daylight, which would make it possible for anyone who was not blind to distinguish a wrench from a gun, standing as close as they were. The title of the piece is *A Lucky Chance*, and that

is what it is—the finding of these two Mexicans by the girl. It is almost too lucky to appear true or consistent, and that is the trouble with the whole picture. The father does not favor young Winters as a suitor for the hand of his daughter, and to end the romance he uses his influence to have the young man discharged from his position with the mining company. On the night of his dismissal, two Mexicans break in and rob the mining company's safe. Next morning when the crime is discovered Winters is arrested and held on suspicion. That same morning his girl goes for a ride on her bicycle and runs across the Mexicans carrying their money. Sending her dog back with a note asking for assistance, she holds the men at bay. After this event, the father willingly consents to the young man's marriage with his daughter. We do not know just why the father objected to the young man in the first place, but he obviously did and took a great deal of pains to get him out of the country. Why then should he be so willing to relent?

A Bottle of Mink (Essanay, March 13).—So far as the reviewer can discover the only merit of this picture is in the capable acting and the photography. A girl, the daughter of the university dean, turns amateur detective to apprehend the real thief and clear the accusation made against her sweetheart by the father. Several thefts have been committed in the dean's office by a woman who knows the combination of the safe. With mink, the girl marks the bills, and then lays a trap for the dean's secretary, whom she suspects. Why did she use mink when the bills could have been marked in a much more satisfactory manner. The secretary must have been suffering from a bad cold when he took the bills, otherwise he would have noticed the odor issuing from them. There are no situations and the action is painfully slow.

French Artillery Maneuvers (G. G. P. O. March 11).—It is generally acknowledged by the highest authorities that the French stand foremost in the matter of artillery equipment, and the G. G. P. O. Company have done well in choosing this subject as part of a film. We are shown some extremely hazardous feats performed by the artillery men, such as fording rivers, climbing steep hills and riding sulkes at breakneck speed.

A Family Affair (Pathe, March 13).—Those responsible for the writing and making of this film farce can move with a confident air and satisfied smile that comes from doing a thing and doing it well. Such a farce as this the spectator does not see upon the screen every day, nor even once in a while. The situation is a novel one, which combined with the ingenious business and the sprightly acting, superinduces almost a continuous round of laughter among those witnessing it. Heineke, a young man, and Lena, his wife, are shown some extremely hazardous feats performed by the artillery men, such as fording rivers, climbing steep hills and riding sulkes at breakneck speed.

A Year in the Alps (Pathe, March 13).—For those who have not been privileged to visit the Alps, and most of us have not, this picture will prove interesting indeed. The photography is splendid and the opportunity we have of viewing some of nature's most beautiful handiwork is gratifying. As a film it is a capital picture.

Sisters All (Vitaphone, March 14).—There is considerable humor in this swashbuckler drama, owing to the thoroughly excellent acting of the two leads. Turner is a poor garment maker, Edith Storer as a rich Russian girl, and Courtney Foote as her father, the shoe proprietor. The miserly Russian reduces the pay of his workers, but the heart of his two daughters are touched by the sufferings of the women, and to win their father over, take positions in his sweatshop. Then the old man, lonely without the idols of his heart, relents. There is sympathy and an appeal to the story and to the acting.

James's Waterloo (Lubin, March 14).—This companion piece to *Sixes and Nines* is pretty dull. A tropical eccentric old maid tries to force her son James into matrimony, but he escapes down a ladder and sails away on a tramp.

Sixes and Nines (Lubin, March 14).—While the stage has largely lost its old-time "it" and character, there are still a few of the pictures. Here a young man and his sweetheart go motoring. They pass a rural "constable" at high speed. He telephones ahead to another constable giving their number, "999." However, there is an automobile bank robbery in which the thieves use a car numbered "999," and the lovers get arrested on this serious charge. A half-reel farce that is fairly amusing. In one scene, a constable writes a telegram, but when it is flashed on the screen a moment later it is neatly rewritten.

An Old, Old Story (Essanay, March 14).—Here, again, we have the daughter who runs away with her lover. Years later we find her supporting her little daughter by sewing. A prize of \$1,000 is offered as a vocal prize by the widow's father and the little girl wins. Then the old man goes home with the happy little winner, and the reconciliation with the daughter follows. The action, almost from the start, is obvious. Any one can guess just what is going to happen. There are no new turns or surprises.

The Indian Maid's Warning (Kalem, March 14).—The plot and situations of this split-reel drama are very trite. A frontiersman kills an Indian accidentally, believing his head-dress to be a bird. The reaction of the war-path, but the Indian girl, Starlight, warns the settlers in time, and they successfully defend a blockhouse. An Indian crawls down the chimney and fatally stabs Starlight. In several scenes the Indians ride along roads shooting aimlessly at the sky.

James's Waterloo (Lubin, March 14).—A half-reel farce. While his wife is away James goes fishing. An escaped convict forces him to exchange clothes. James is led away to prison, but his troubles are finally expiated. The escaped convict and the forced exchange of clothes are wearing out as comedy ideas.

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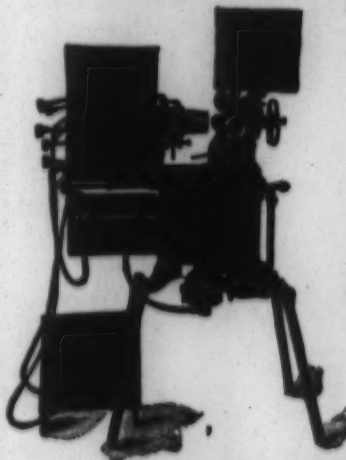
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